

# THE Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of  
All Manufacturers and Operators of Animated Photographs  
and Cinematograph Projection, Illustrated Songs, Vocalists,  
Lantern Lecturers and Lantern Slide Makers.

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# Moving Picture World

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## Editorial.

### Our Platform

Certain busybodies have long been active in spreading the rumor that this paper is owned or controlled by a certain large rental firm, and, more recently, that it was the mouthpiece of the Independents, and again that it was aspiring to become the official organ of the so-called Trust, or F. S. A. To cap the climax, a report was repeated to us that it was to go out of existence with this issue! We do not deny that pressure has been brought to bear to accomplish any or all of these ends, but we do most emphatically deny that it is yet tied to the kite tail of any concern in the business or any faction in the field. Since the inception of THE MOVING PICTURE WORLD we have labored incessantly to establish a journal that would adequately represent and promote the interests of a great industry that was without a representative organ until we entered the field. Neither time nor money nor energy has been stinted to attain our ends, and we measure our success by thousands of loyal subscribers and readers and the lasting good-will of our advertisers.

It is highly gratifying to us to know that it is this power of usefulness that galls our enemies and prompts the desire of any one faction to enlist our services in their behalf. But intimidation, cajolery, nor the withdrawal of valued support will not tempt us to sacrifice our principles, our honor, our freedom of speech or the privilege of being independent. THE MOVING PICTURE WORLD may be for sale, but not ourselves, nor the trust invested in us by the people whom we serve. Our space is for sale—on its merits. We do not value patronage that is due to personal favors or hypnotic influence. We are not for nor against any man or body of men. WE ARE FOR MOVING PICTURES. When the leading factors in the business say to us that our services are no longer required nor appreciated along these lines, we will lay down the reins. Meanwhile, all we ask is fair play, with clean and honest competition, and in whatever measure our services are appreciated we will return full value for value received.

## The Non-Inflammable Film

It may serve to call attention to the enterprise and usefulness of this journal to note that the MOVING PICTURE WORLD was the first paper printed in the English language which contained any information or announcement in regard to the new Cellit (non-inflammable) film. For some time we have been in correspondence with the inventor and those who are associated with him and we have received at various times three samples of the film, showing its various stages towards perfection. In our last issue we printed a letter from Ed. Liesegang, the head of what is perhaps the largest firm manufacturing kinematograph apparatus in Germany. Mr. Liesegang gives the new film his most unqualified endorsement and sees in it a great impetus to the moving picture industry. As promised, he has sent us a report of the lecture delivered by the inventor of the film before the Society of Science and Nature in Dusseldorf.

Without quoting *in extenso* the remarks of the inventor, Dr. Eichengrün, we may briefly mention that he claims to have been experimenting for ten years with his associates, Dr. Becker and Dr. Guntrum, endeavoring to discover a combination of collodion and cellulose that would be free from the inflammable drawbacks of celluloid. That he did succeed in his attempts on these lines, but his product had no commercial value for the reason that its use and manufacture was very detrimental to health, it having the same effect as chloroform. Abandoning the experiments with nitro-cellulose and volatile solvents they adopted an entirely new course and after repeated tedious experimenting succeeded in forming a homogeneous mass of seemingly incompatible substances such as gun cotton, gelatine, leather and glass. Some of the ingredients are opaque, others brittle, others explosive, but when compounded in the right proportions they produce a substance which is flexible, plastic, transparent and non-combustible.

To this combination he has given the name of Cellit and the lecturer enlarges greatly on the various uses to which it is peculiarly adapted, replacing celluloid in the manufacture of toys, combs, album covers, toilet articles and insulation for electric wires, etc., etc. But we are most interested in its adaptability to moving picture films and enough of these have already been produced to demonstrate its value in this field. These films have been run through the machines in the Liesegang establishment and found to be the equal of celluloid in tensile strength, flexibility and transparency, and, as we mentioned in a previous number, ten minutes exposure to the arc light failed to ignite the film, while a celluloid film flared up with three seconds exposure.

If all the claims made for this new product are substantiated (and from the evidence in our hands we have no reason to doubt that they will be) all other recent inventions in connection with this industry pale into insignificance. As a positive film it will be in universal demand and its use will revolutionize the construction of projecting machines. Fireproof boxes and film magazines will be unnecessary and the disuse of the take-up device would tend to prolong the life of a film.

But for the fact that pictures have to be made at a certain rate per second to smoothly convey the idea of motion, film subjects could be made much shorter. With the new film, however, a lecturer could stop his machine and hold a single picture on the screen for special remarks. This also suggests the possibility that Cellit will take the place of glass lantern slide plates with their

constant risk of breakage, not to speak of the decided gain in portability.

A large factory with special machinery is being rapidly pushed to completion in Elberfeld and we are informed that a very few weeks will see the new film on the market.

\* \* \*

Since writing the above we submitted a piece of the Cellit film to a crucial test on a Projectograph machine in the office of Mr. Chas. E. Dressler, before a crowd of interested spectators. After being fully ten minutes in the lantern it showed no signs of combustion, and, on being removed, it presented its original appearance, save for a slight buckling from the intense heat of the arc light. Pieces of celluloid film, tried in the same manner, consumed in from two to three seconds. A naked flame was then applied to the Cellit film and it did ignite in a few seconds, but extinguished of itself when removed from the flame. In the show room of the American Mutoscope and Biograph Company a test was made on a Powers machine, and although the cone of light was focussed down much smaller than usually employed, no effect on the film was noticeable after six minutes. The witnesses of these tests unanimously agreed that if the cost was not prohibitive the use of this film would become universal and its effect on the moving picture industry would be of incalculable value.

Desiring an impartial opinion before giving this new product our unqualified endorsement, we submitted a sample to Mr. F. C. Beach, editor of the *Scientific American*, and after putting it to the most severe tests and submitting it to microscopical examination, he handed it back with the remark that he considered it one of the most important discoveries of the age.

## Cracking Condensers

The many letters that come to us asking how to prevent condensers from cracking can be answered very briefly. First, buy a good lantern; second, buy good lenses; third, see that there is sufficient play between the edges of your condensers and the rim box that holds it, so as to allow for heat expansion; fourth, keep your condensers protected from cold draughts. There are only two things which cause condensers to break, viz., sudden changes of temperature and fitting too tight in the rim. The first will cause a break that is often of spiral form, while if it is the result of too much tension the glass will generally break straight across or from the edge to the middle in a straight line. We have used one set of condensers in the lantern of the American Lantern Slide Interchange on their test nights for eight years and never had one break, although they have been subjected to the heat of the arc for as long as four hours on a stretch. The dissolving lantern that costs all the way from \$60 to \$90 is an elegant tool to break condensers with and the cost of these will soon amount to the difference in the price of a good lantern. The best is always cheapest in the end.

**In answer to numerous inquiries the publishers desire to say that there is in stock a limited quantity of all back numbers of the World. These will be mailed for five cents each to old subscribers only, who desire special numbers, or new subscribers may date back their subscription to begin with any number.**

## Fair Play for Experience

### A WORD FOR THE OPERATOR

Everything tending to the elevation of the moving picture operator to a standard that will raise him to a better plane of recognition than he generally receives at present should be heartily endorsed at all times. One of the best steps in this direction is the enforcement of an examination of the operators or those claiming to be such, and the issuance of licenses to those who qualify. For too long a time the impression prevailed to too great an extent that an operator's calling was without any special qualities and the men who operated the moving picture machines were simply laborers and could claim no better distinction. It was not until those who had investments in the business suffered serious losses and the various official departments of cities and towns found it necessary to give the business special attention it was realized that a qualified operator possesses some qualities that only experience and study can obtain. Up to that period it was claimed by many, both in and out of the business, that the operating of a picture machine was purely and simply mechanical and any boy with an ordinary amount of intelligence could fill the bill as satisfactorily as the men who were serving as operators at good salaries and who maintained that they were in a class by themselves.

It is quite true that to satisfactorily and safely operate a moving picture machine it is not necessary for one to be a graduate of an electrical institute, or to start as an apprentice in the operating line, and serve as such for several years to get experience. Such a position would be ridiculous. No argument in that direction can possibly have any weight. Some young men have qualified to a very satisfactory degree as operators after instruction and practice extending over a period of but two or three weeks. A list of a number of men who did this can be made up very readily. On the other hand, there are scores who have handled moving picture machines for several years yet have not, and probably never will, become operators in the true sense of the term. There is really no standard in a technical sense by which an operator can be measured. So far as the electrical knowledge required is concerned any one of ordinary intelligence can acquire that in a single lesson if properly instructed. As to the mechanical part the qualifications can be as readily acquired. In other words it is practical knowledge that makes the operator, and not the theoretical. This brings into view the target aimed at. If it is true that the operator to be relied upon in the work to be done is the practical one (and no one with experience can say it is not) why, then, should not the same rule apply to the examination of applicants for licenses as operators?

There are many excellent reasons for putting the question. With all due respect to the various official departments that have supervision of such examinations and licensing and with assurances of every confidence in their good faith, it must be said that the line of examination is drawn too close theoretically and the practical man is not given as fair an opportunity as he should receive. This has been evidenced by the failure of some very excellent men to secure licenses. Some of the men are known to the writer to have operated successfully, and without any mishap due to either incompetency or neglect on their part, for several years. Yet when they presented themselves for examination all this record went for



naught. Some of the men have played one-night stands, and anyone cognizant of the requirements for such a tour knows that a man must know his business to hold his job under such conditions.

It is also understood that a part of the examination enforced by one of the Boards, and which, has been responsible for the failure of some of the veterans, as they may be called, is directed to the applicant's knowledge of the equipment of a machine as required by the local regulations. In other words, he is shown an apparatus that the authorities conducting the examination know does not comply with the regulations in say fifteen or twenty particulars. Some of the unsuccessful veterans could only point out six or eight. Getting down to fundamental principles, it is very doubtful if a refusal of a license for such a lack of knowledge is justifiable. In the first place the equipment of an apparatus does not rest with the operator. He is not the responsible person. It is the exhibitor who is answerable and it is the duty of the official inspector to determine whether or not the apparatus is equipped according to the regulations. If it is intended that the license is issued to the applicant to have him do the work of the inspector as well as the operator then such an examination would be proper. But no such intention has been contemplated. The license is a permit to operate a machine and the operator is not accountable for any compliance with equipment regulations until after his machine is set up and passed upon by the duly authorized inspector, and then only when the inspector declares through the regular channels that on account of certain defects or violations the machine must not be used. In such an event he must respect the notice. He owes this as a duty to himself, to nobody else. If he ignores it he must expect to lose his license.

It is not intended to criticize any Boards that have conducted examinations on the line referred to; but rather to point out that the examination takes up valuable time that could be directed to better learning the real qualifications of the applicant. Let him take a dissembled apparatus and set it up ready for operation, including the making of all connections, whether for electricity or calcium gas. Too much time cannot be expended on this branch. Let him be closely questioned as to his knowledge of the different electrical currents that are met with and how he would act and operate under the various contingencies. These and many more questions of a similar character will bring out the defects and good points of the applicant and they have not only a direct bearing upon the real qualifications, but also test his experience, good judgment and resources. When this line is followed out it becomes perfectly proper to ask him why this or that appliance is required to be placed on a machine and he should be able to tell, but it is not fair to have him struggle in the dark over something in which he is not really concerned.

### Local Operators' Union.

Two representatives of the Boston Local Union called in this office in the early part of this week and informed us that an Operators' Union had been organized in the city of New York, borough of Manhattan. Harry Danto was elected president and Louis Kuhn, secretary. All operators who wish to join this union should send their names and addresses to Mr. Louis Kuhn, secretary, 245 West 37th street, New York City.



Judging from the tone of a letter in our correspondence columns, a mutual protective association is needed among the lantern slide makers just as bad as it is among any class of men connected with the moving picture business. Who will take the initiative and start one?

\* \* \*

Pythagoras said: "Ridicule is the argument of fools and ignorant persons." Socrates said: "The minute a fool finds himself contradicted he offers a wager, and in ninety-nine times out of a hundred he is wrong." The man who never bets is sometimes not afraid of taking long chances. These chunks of mundane wisdom are respectfully referred to those who are fond of quoting Scripture out of place.

\* \* \*

Next week the Lessons to Operators will be resumed, Hans Leigh will tell what he knows about Condensers and Carbons, and Mr. Wm. H. Hamilton will answer the question, Has the Moving Picture Business Come to Stay? Mr. Reader, you who may not yet have entered your subscription to the "WORLD" or placed your order with your regular news dealer, DO IT NOW, before it again escapes your memory.

\* \* \*

Our attention has been called to a statement in the *Views and Films Index* that the original model of a cinematograph camera on which is based the claims to priority of invention and consequent rights, was really stolen from C. Francis Jenkins. If this is so, why does not Mr. Jenkins come forward and claim his own? This is a serious allegation, and if Mr. Jenkins can prove the statement, it will set at rest many anxious minds.

\* \* \*

We cordially invite the attention of the daily press to an article on another page on the "Safety of Moving Picture Theaters." When we asked the writer of this article to submit his views on the matter it was while the public pulse was palpitating with excitement over the scare headings in the press in reference to the Boyertown disaster. Knowing the great harm this business suffered by these and other distorted reports of accidents, in no way attributable to the moving picture machine, we invite full and free quotation from the article, in common justice. Our readers will be supplied with any number of reprints of the article if they desire them for distribution.

\* \* \*

It is not the man who keeps up an uproar, making a noise all the while like a ten thousand dollar bill, that is always in at the finish of the race. He shoots ahead for a time, but the man who keeps at it, gaining steadily inch by inch, is always the winner. If the hare had not stopped to take a sleep under a shady bush he would have won the race, but the tortoise won because he kept at it. It is well to observe that the proverbs of Esop are just as applicable to-day as they were a thousand years ago. No one seems to realize this better than Mr. George Kleine, and he is certainly slowly but surely planting his foot all over this broad domain. Keep at it, Mr.

Kleine; public opinion seems to be with you, and that alone counts for a great deal, even in the jury box and on the bench.

\* \* \*

### "EDISON PATENT WINS!"

This is a bold display heading in a contemporary, referring to the decision against a Chicago exhibitor in favor of Thomas A. Edison, the details of which are printed on another page. On asking a member of the Independent forces what the import of this decision amounted to, he said that it could not be considered serious, as to the best of his belief the judgment was obtained by default. If the defendant did not consider it worth while to enter a demurrer or avail himself of the free offer of competent counsel, there was no other course open to the Court.

\* \* \*

### THE FILM SUPPLY AMPLE.

The manufacturers working under the Edison patent license have more than made good their promises to produce sufficient new subjects to meet the demands of the Film Service Association. Last February some doubt was expressed as to the ability of the seven American manufacturers who entered into the agreement to meet the test with the aid of but two foreign producers, but to-day they are producing more than many of the association members can handle. Some of the manufacturers are making two shipments of new subjects per week, but many in the association find themselves able to handle only one.

On the other hand, the Independent forces, while being equally well supplied with subjects from foreign sources, complain at the scarcity of American subjects at their disposal, but from authentic sources we learn that in a very short time this want will be well supplied by the American Mutoscope and Biograph Company and other American manufacturers who are to enter the field.

\* \* \*

### TALKING MACHINES.

The fertile mind of the exhibitor is in full operation and moving pictures are now heralded as "talking pictures," a coinage of recent date. The new name has proved misleading to many and managers in all parts of the country are sending in queries to the various headquarters as to when they are to receive the "talking pictures." They are under the impression that the simultaneous reproduction of voices and pictures which has been in the course of experiment so long, can now be had at "popular prices." Such is not the case. The "talking pictures" are like the famous old sacred white elephant of the circus. They are only pictures retouched, as it were. Instead of relying upon the orchestra or piano, many exhibitors are making liberal use of "props," and men and women behind the sheet add realism to the productions with their voices. In several theaters that we have visited this idea is carried out to a high degree of perfection.

"Talking pictures" are a reality, however, without the "props." The Cameraphone, an American invention, and the Chronophone, a European invention, have both been introduced in various theaters throughout the country with distinct success. But these machines use specially made films in conjunction with a special phonograph and the necessary cost of such an outfit places it beyond the reach of the average nickelodeon manager. Those who have obtained such outfits, however, find in them a drawing card which makes their competitors sit up and take notice.

### THE SAFETY OF MOVING PICTURE THEATERS.

Dedicated to the daily press of the country.

By Dr. William B. Ely.

There is one point in connection with the standard moving picture theater upon which the public cannot be assured too strongly, for the reason that the facts relating to it have been distorted out of all recognizable shape by a seemingly united press, and, as a consequence, there is a general misapprehension upon it. I refer to the dangers inherently associated with a moving picture show; peculiar to it, and not a danger common to all assemblages. And because of this widely disseminated misapprehension, I wish to state as emphatically as the language permits that, taking all the elements involved, the standard moving picture theater is by all odds the safest of all places of public entertainment or general assemblage. But I wish it to be understood clearly what I mean by "standard" moving picture theater, for, unquestionably, there exist a good many which fail of reaching the standard I have in mind and which all the best moving picture managers agree should be made compulsory by city ordinance or State law. That standard involves the employment of none but the best of the recent innovations designed to protect the film from the heat of the arc lamp—and there are several that leave nothing to be desired and are easily within the reach of any one—together with fireproof steel boxes from which the film is fed in its passage through the machine, and within which the full reel is expected to be kept at all times when not in use—and there are several of these on the market, either one of which accomplishes its design with practical perfection. The employment of these two devices, together with a competent operator and assistant capable of judging the effectiveness of the insulation of the cable conveying the electric current to the lamp wherever it is in any sort of relation to woodwork, as well as of the proper use of the resistance coil that holds the current down to that which is necessary to give a good light, and an operating booth under rigorous regulation regarding the use of matches and smoking, as well as of general cleanliness and order, constitute, all together, a "standard" moving picture theater. Of course, there are the usual regulations governing the state of the management of theaters which are common to all such places of entertainment.

Such a "standard" theater, to all intents and purposes, is absolutely safe from the occurrence of fire originating in the operating booth. Nothing short of a deliberate act of incendiarism that ought to be made a penitentiary offense by State law could start a fire there. My own judgment is that a match should never be permitted to gain entrance to the operating booth, and all smoking, by anybody, at any time, should be rigidly interdicted. Then a fire originating in the operating booth would be as impossible as in a wash tub. And if both manager and operator were made criminally liable by State law for a fire started in any way in the operating booth, they both would be on the qui vive to attend strictly to business. Granted conditions such as I have described, there is no more need for fireproofing the inside of the booth with sheet iron or asbestos than of fireproofing an average kitchen or parlor.

For there are but two ways for the film to take fire—one by a somewhat long exposure to the heat of the arc light used, and direct application of flame, as by a match, or even intense heat, as from a piece of carbon or contact with the top of the lamp-house. Now, the automatic shutter does away completely with the first source of danger, for it acts with absolute certainty every time, and it shuts off the light an instant before the film stops moving, for it drops the instant motion slows down, and there is no excuse whatever for flame coming in contact with it. Practically the only way for it is the careless use of matches. But this source of possible danger is amply and perfectly provided against in the fireproof reel boxes. Should the film be ignited, only a foot or so could possibly burn, as the throat of the reel box extinguishes it on the instant it is reached. So that there is no source of danger from fire except in an utter fool for an operator who would open the door to the fireproof box and permit the film to run out in a tangled mass around his feet upon the floor—for which there is no possible excuse. Such a fool might take it into his silly head just at that moment to light up his pipe and have a quiet smoke, throw the glowing match in among the tangle of film and so start as pretty a fire as any man could wish. But it would have to be an act of sheer wantonness that ought to send him to the pen for a long term.

Of course, a fool might do anything. But moving picture

managers do not employ such men; not even the most parsimonious among them. They have too much at stake in dollars and cents. The reels are entrusted to them under a bond amply sufficient to cover any damage that occurs to them, and the loss or serious damage to a thousand feet film is an expensive matter, when it is considered that they cost all the way from \$50 to \$150 each. Hence, the simple of self-interest prompts the employment of thoroughly competent and personally capable men to operate the machine, as well as men of sobriety and general regular habits. So it has come about that the rule is to pay the good salaries such men command, because it is cheaper in the long run, and besides it is the operator that makes or spoils the show itself. But all these precautions are soon to be rendered unnecessary if the newly invented non-inflammable film fulfills its promise, and it is believed it will.

#### Danger Has Been Magnified.

I have dwelt at length upon this feature because the danger from fire has been magnified without limit and the facts distorted when not invented, till thousands are absolutely afraid to enter a moving picture theater. Without question fire was a real danger in the early days of the business, when everything connected with it was crude and operators had little or no knowledge of what was required. Undoubtedly a thousand abuses crept into it in men's over-anxiety to make money. But time and experience have educated managers and operators, and invention has supplied devices simple to do away with the danger that once was associated with it. So that to-day no city administration has any excuse for the existence within its borders of a moving picture theater not fully up to the standard, and being up to the standard, they become by all odds the safest of all places of amusement or instruction; safer than the average opera house, safer than the usual lecture hall, or lodge rooms; safer even than the churches or schools. And accurate statistics of horrors from fire or panic bear out the statement.

It is to be understood that I refer especially to the past five or six years, since the introduction of the automatic shutter and the fireproof reel boxes. It is true that panic has occurred in these little theaters much oftener than in any other place, and it also is true that fire has been somewhat more frequent. But it is to be remembered that almost all these theaters are small affairs, seating less than 200, though there are some that seat 500 or a thousand; but these are much the exception. Again, they usually are located on the ground floor; store rooms that have a back door as well as one or two in front.

Now, the facts are that in almost every case of actual fire or causeless panic, the audience has succeeded in getting out without any one being injured, and a death from it is scarcely to be found recorded. And these injuries and deaths have occurred in almost every case because there was lacking that indispensable cool-headed man to take command and direct the exodus in something like order. Two terrible holocausts have long stood charged to the moving picture show, one in Paris in 1895 or 1896, as I recall, and the one at Boyerstown, Pa., last Winter. But careful investigation proved that one in Paris to have had absolutely no connection with the moving picture feature of the entertainment, and that at Boyerstown last Winter, was caused by an oil lamp used as a footlight accidentally overturned by the curiosity of some one behind the curtain peeping out to see what made the little hissing when the rubber tube to the gas tap slipped, and the gas being used to create the lime-light for the stereoscopic show that was to be one feature of the church affair that called the people together in a dense crowd in an opera house without any sort of exits beyond the front door. It was not a moving picture theater at all. It was a moving picture show in a church, in a sense, and the young fellow in charge of the stereoscopic knew little or nothing of the work before him beyond letting on the gas and changing the slides.

Taking into consideration the hundreds of thousands who gather in these theaters every night, the tendency to shout and who were present when fire or panic occurred to terrorize the crowds, the percentage of injury or death falls into utter insignificance when compared with like statistics of other places of assemblage.

#### Press Is Hostile.

And so I repeat, of all places of public congregation, the standard moving picture theater is by all odds the safest from danger of panic or fire. The press of the country is responsible for the very general feeling to the contrary.

Justly or unjustly, the moving picture world at large is convinced that the press is deliberately antagonistic to them; and has sought with deliberate design to ruin the business. And when one examines the sort of reports that appear from time to time of "exploded" moving-picture machines, of fires and panics, with scores of dead and injured, and the maintenance of perpetual espionage to detect some excuse for reporting garbled accounts of crowded aisles and exits; reports that any fair examination shows to be utterly false, when not pure inventions, it does look as though the press was determined to kill the moving-picture business by engendering universal fear of them.

Why it is that nothing is said of the lecture halls, the lodge rooms or even the churches? What would occur in any church in this city if, for any cause, panic were to seize its audience on some one of the occasions when they are filled to overflowing, and especially when chairs have been placed in the aisles? Or look at the lodge rooms, upstairs on a second, third or fourth floor, and the only mode of exit through a narrow stairway, winding and twisting. I have seen Masonic Temple crowded to suffocation. Suppose, on such an occasion, an alarm of fire was sounded, or suppose terror should seize such an audience in such a place? In any one of these cases it would be a miracle if scores or hundreds, even, were not killed outright. For the means of exit from them, churches and all, are totally inadequate to the requirements of safety in a time of panic, though they are on the ground floor. But though these things have been before us for years, and the inadequacy is notorious, not a word of it gets into the papers.

For myself—and I know I am not the only one—I never go into any of these places without a careful examination of the possibilities of exit and stand at all times ready to avail myself of the one nearest to me should the occasion occur. This antagonistic attitude of the press, or the appearance of it, at all events, should be changed in the name of humanity. For, in spite of their fears, the people will gather in the moving picture theaters, but because of their mental tension they sit there on the hair-trigger of trepidation and ready to fly off in a panic at the slightest word of alarm, startling, and not immediately understood, however trifling it may be in itself. This is the explanation of nine out of every ten of the panics that have occurred in these places, and in some cases death has been the consequence; death for which the moving picture show has made it morally responsible.

By all means: let the public know all that pertains to these places. If aught occurs out of the ordinary, or if managers fail of their public duty, put them on the rack for it, and The Moving Picture World will uphold the work and aid and assist in it. Let nothing be hidden. But be sure that the first report made is true: for that first report gets sent out under "scare heads" that everybody reads, while the after investigation that proves it false either is ignored wholly or else is hidden away in an obscure corner of the paper and in little type that scarce any one ever reads. Every regulation looking toward intelligent and safe management of these places that city officers may seek to enact will be cheerfully accepted by all decent moving picture men, and they will unite with the police to see them enforced. Such regulation ought to eliminate everything in the moving picture line except the strictly standard theater.

#### Has a Great Future.

There is a great future before the moving picture business. To-day it is in its infancy only. But it is here to stay, and the moving picture theater has finally reached a status of as solid permanency as the regular drama. Nothing can exceed its educational value, and as a means of impressing deeply on the popular mind the need and the means of reform, no matter in what direction, it easily discounts either the lecture platform or the press. There lies before it an enormous stretch of latitude wherein to progress. In vividness of presentation, the ordinary drama does not compare with it. The most impressive temperance lecture I ever have known was a moving picture drama that laid the monster of drunkenness bare; so bare that the audience was melted in tears, and one man made the vow that never again would he touch the stuff; a vow that he has kept to this day, and will keep the rest of his life. Yet he had "sworn off" a dozen times before. But this time he saw himself as he really was, and as he never had till then, and the hate aroused was a hate that stands by him.

There is a general movement in the moving picture world to elevate the business upon a higher and yet higher plane, as a matter of pure business. The old questionable dramas

are being rigorously shut out. Films that have become worn are refused by subscribers, and then there is a tendency to give more for the money. The old one-reel-show with a song, has given place to two reels, and there are some that give as many as six reels—a reel being a thousand feet and occupying about twenty minutes to run through. Such a show lasts an hour and a half, and all such managers are particular to put on none but first-class films; first class both in the quality of the pictures and films as well as first class in the matter of subjects. Of course, such a show comes high, but an appreciative public will make it profitable, and my understanding is that they do.

#### What City Authorities Should Do.

To sum up my ideas of what a city board should do respecting the moving picture business, I would enact that no moving picture show should be allowed to operate except it is supplied with some standard make of machine that is supplied with an efficient automatic shutter and sheet steel fireproof boxes; that the show should never go on except when these appliances are in actual use; that all film reels shall be kept, when not in actual use, shut up tight within metal boxes; that no one should be permitted to operate a machine in public except a thoroughly competent operator. I would include absolute sobriety; that no smoking shall be permitted in the operating booth by anybody while a show is in progress, and that the booth shall always be kept spick and span as to order and cleanliness, and that the insulation of the cable to the arc lamp shall be under constant supervision of say the city electrical engineer. These regulations would be enough if only the State would make it a criminal offense involving both the operator and the manager, to have a fire originate from any cause in the operating booth. This is enough for all purposes of safety, relating specifically to the moving picture theater. It would make fire or panic one of the impossibilities. Then let the press unite to tell the absolute truth about them and thus help to fill the seats.

#### NEWSPAPER COMMENTS ON FILM SUBJECTS.

"The Holy City" is one of the most beautiful and impressive pictures ever shown.

"A Poor Man's Romance" tells a story which appeals to every heart and demonstrates the truth of the old adage that "honesty is the best policy."

"Hulda's Lovers" is a humorous skit with many amusing situations.

"Engaged Against His Will" is full of comical situations.

"The Gambling Demon" is very sensational and teaches a valuable lesson.

"The Vestal" is guaranteed to please.

"Stone Industry in Sweden" is an educational subject that is a pleasing variety from the buffoonery that is noticeable in many films. More subjects of this kind should be encouraged.

"The Mishaps of a Bashful Man" keeps the house in roars of laughter.

"A Narrow Escape" is thrilling from start to finish.

"Romeo and Juliet." The possibilities of motion pictures seem to have been reached in the successful representation of the drama.

"A Modern Sampson" is a sensational subject which makes you sit up and take notice.

"Cowboy Sports and Pastimes" is a thrilling portrayal of the hazardous stunts of the boys on the Western plains.

"The Prophetess of Thebes" is intensely interesting.

"The Tale the Autumn Leaves Told" is a well told dramatic story that is interesting from start to finish.

"The Sleeping Beauty" represents the limit of achievement in the moving picture art.

"King of the Cannibal Islands" is as good as a play. Comic opera without the uproar.

"Humanity Through the Ages" is very elaborate and very instructive.

"The Night Riders" faithfully depicts the various situations in the tobacco war that has lately been waged in the South.

"The Lion Hunt" is the real article and the action is splendid.

"Michael Strogoff" tells a story of political Russia and stands unequalled as a faithful reproduction of life in the Slav country.



L. C. Jones will establish a film exchange in Lock Haven, Pa.

Hoyt's Theater, South Norwalk, Conn., has been given over to moving pictures.

Napoleon, Ohio, April 16.—A moving picture parlor is in course of erection on Washington street.

Wheeling, W. Va., April 21.—The Aurora Theater has opened with moving pictures and illustrated songs.

Nevada, Mo., April 20.—The Orpheum Theater (formerly vaudeville) will be converted into a moving picture theater by Mr. John A. Tyler.

Burlington, Kan., April 20.—J. H. Sherman is fitting up a moving picture show on Third street, in the store formerly occupied by the Pioneer Hardware Company.

Those who are in need of a portable fireproof operating booth should correspond with Williams, Brown & Earle, 918 Chestnut street, Philadelphia. We understand that several of our readers are using their booths and express themselves as being well pleased with them.

St. Louis, Mo., April 23.—A suit charging infringement on a patent belonging to Thomas A. Edison on a cinematograph camera, was filed yesterday in the United States Circuit Court against James A. Fortie, an artist of this city. The plaintiff is the Edison Manufacturing Company, of Orange, N. J.

Elizabeth, N. J., April 14.—Several of the fire commissioners visited the moving picture halls in this city yesterday afternoon with a view to ascertaining how the managers of the amusement places are living up to the promises made in regard to safeguarding the audiences. It is announced that all the precautions possible have been taken to prevent fires and to protect the spectators should a blaze start from the picture machine.

Des Moines, Ia., April 18.—Fire Marshal Louis Siegel has a new ordinance to regulate the moving picture shows. He wants the operators put under examination control and the machines regularly inspected for fire protection. The ordinance is now being finished and will probably go before the Council early next week. Siegel claims that some of the electric machines are operated by boys. He says there is danger in this and wants a set of rules to govern the operating rooms in order to prevent accidents.

Kewanee, Ill., April 21.—Dreamland, the Main street five-cent theater, resumed business last evening after having been closed for several weeks, and judging from the attendance, the place will prove even more popular now than before. At each performance the seating capacity was taxed and until closing time there was a steady stream of patrons coming in and out.

It was not only Dreamland that did well yesterday, for both the Princess and Nickelodeon theaters, the Chestnut street amusement places, had a large attendance last evening, as well as yesterday afternoon.

Wilmington, Del., April 17.—City Council last night unanimously passed the ordinance regulating moving picture places of this city.

The only changes are that the annual license is increased from \$25 to \$100 instead of \$75, and another change is that before a license can be procured, the place must be approved by the building inspector.

Other provisions of the ordinance are that the operator must be over eighteen years of age, that no smoking shall

be allowed in the operating booth; matches, oil lamps or illuminating gas must be kept out of the booth, which must be lined with asbestos, sheet iron or tin, and fireproof magazines must be provided for the films. The penalty provided for violations is \$100.

#### DETROIT TO LICENSE OPERATORS.

Detroit, Mich., April 23.—An ordinance now pending before the Common Council, which requires that operators of moving picture machines must have attained the age of eighteen years before they are eligible and they must be licensed after obtaining a certificate from the public lighting commission concerning their competency. It probably will be reported at the next meeting of the Council.

#### MOVING PICTURES FROM A BALLOON.

Berlin, April 25.—Photographs for the cinematograph have just been taken from a balloon successfully by Herr Ernmann, a Dresden engineer. As the exciting aerial voyage was ending he passed over the Sensteborg coal mine. Here, too, Ernmann succeeded in taking fine photographs. But just then the balloon shot down so suddenly that even the cinematograph apparatus had to be thrown from the basket. Luckily, the pictures were afterward found intact.—New York World.

#### THEATERS CLOSED OR IN TROUBLE.

Birmingham, Ala., April 17.—J. J. Ferry, proprietor of a moving picture show at 321 North Twentieth street, filed a voluntary petition in bankruptcy Friday. The liabilities are placed at \$4,099.05, of which \$295 is due the employees. The scenery and fixtures, which constitute the assets, are valued at \$430.

Salem, Mass., April 22.—Another of the local picture houses has given up the ghost, the Premier, on Essex street, closing its doors yesterday after an unsuccessful struggle to please the public. The Premier is the second moving picture theater to close within a few weeks, the Star having gone out of business quite recently.

#### CHILDREN UNDER SIXTEEN NOT ADMITTED TO NEW JERSEY THEATERS.

The moving picture theaters in New Jersey are hard hit by the new law which has just been passed prohibiting the admittance of children under sixteen years of age to theaters and dance halls, unless accompanied by parents or guardians.

Although this bill was not aimed at the moving picture parlors, these also come under the ban. It is said that managers are organizing to fight the law and test its constitutionality, meanwhile, as a rule, managers of moving picture halls have shown a disposition to co-operate with the authorities in the matter, and several have announced that in a few days signs will be displayed in their places stating that in no case will children under the age mentioned in the law be admitted.

#### NOTES FROM CANADA.

A theater manager in London, Ont., advises us that the City Council is preparing a new law which provides that the aisles of all theaters shall be four feet wide and free from obstruction. Over each door there shall be an "Exit" sign painted in six-inch letters and illuminated by a set of red lights above.

Probably the most important clause of the new regulations is the one referring to additional fire protection from the danger of the picture films igniting. Above the machine a box of sand will be placed, containing fifty pounds of sand. By the means of fine mechanism the operator will be able to push a button and precipitate the sand upon the machine. This device has been experimented with and will extinguish a burning film in short order. The theater managers will appreciate the precaution, and that it is not likely that this portion will be objected to.

It is not likely that the present license fee of \$50 will be changed.

The theaters will be under direct control of the police department.

#### POLICE CENSORSHIP IN MASSACHUSETTS.

Haverhill, Mass., April 17.—Anything sensational in moving pictures at Sunday concerts will no longer get by, for the chief of the State police will be official censor of what is and what is not suitable for a sacred concert. A bill to this effect got by the Legislature in some way without attracting any particular attention, but it passed all right and has been signed by Acting Governor Draper, becoming a law on May 11. The bill provides that the chief of the State police shall be critic, and that what he says is not sacred is not to be allowed. "Parafal," "Passion Play," and the other Biblical subjects will be about the only kind of pictures allowed on Sundays. In order to have the Sunday programme approved in time for the concert, it will be necessary to submit them to the chief early the week before, so that up-to-date programmes will be in the advertisements only. The local theaters are doing pretty well in arranging their Sunday concerts, and in fact in arranging all of their programmes, for the sensational pictures are run only when the people want them, and the other numbers on the bill are of such an order that they do not make it instead a well-balanced bill without objectionable features.

#### SUNDAY SHOWS IN CLEVELAND, O.

The Merchants' Association, of Cleveland, Ohio, are endeavoring to enforce a law which will compel every business place in Cleveland to close on Sundays. This includes moving picture shows, cigar stores and ice cream parlors and penny arcades.

The petition was presented to the mayor, who ruled against the penny arcades, but he called the managers and owners of theaters before him and told them that they would be allowed to give exhibitions if they would not exhibit vaudeville of any kind, instrumental or vocal music or illustrated songs. All pictures are to be of moral and educational character, such as the "Passion Play," scenes in Jerusalem; in fact, nothing save of a moral character can be produced. Violation of these conditions is to be followed by closing and future opening forbidden.

Every exhibitor agreed to the terms, and permission was given.

In closing the penny arcades, the mayor said: "I am satisfied that those places afford only a good place for loafers."

"I have consulted a number of ministers, and they say Sunday is a great day for strangers in the city, and they want some sort of amusement," said the mayor.

#### LOCAL SUNDAY SHOWS NOW BEFORE THE SUPREME COURT.

Test cases on the question of the law relating to performances in theaters on Sundays were argued in the Appellate Division of the Supreme Court yesterday. The cases included the Keith & Proctor Amusement Company, Archie J. Shepard, for the Manhattan Theater Company, and the Eden Musee American Company. The other cases are the Olympic Athletic Club, a moving picture place in Stanton street, and a dancing room in East Fifty-eighth street.

The actions are an appeal in each case from an order in the Supreme Court continuing temporary injunction pending decision in the cases, preventing interference by the police. Police Commissioner Bingham, some of his captains and other officers, are named as appellants. Counsel for the Police Commissioner, Assistant Corporation Counsel Connolly, said in his brief to the court regarding the attempt of the police to close the Fifth Avenue Theater of Keith & Proctor on Sunday:

"The principal question involved in this appeal is whether what is announced as the 'First exhibition on Broadway of Pathe Freres famous European representation of the Passion Play, or the Life of Christ, with appropriate Scriptural readings and special sacred music, and, in addition, a most interesting programme of special features,' violates the ordinance of May 19, 1907."

In defense of the theater manager it was pointed out that the representation of the "Passion Play" was to have been an illustrated lecture on the life of Christ, and not a performance in the theatrical sense, and that it was not unlawful.

In the case of the Manhattan Theater, moving pictures on the "Life of Moses," "Prodigal Son," Bible stories and

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### FILM SERVICE ASSOCIATION.

#### Edison Secures Injunction Against Exhibitor.

The following statement has been received from the secretary of the association:

#### To Exhibitors of and Dealers in Moving Picture Films:

The Edison Manufacturing Company, as now generally well-known, is the owner of United States Letters Patent Reissue No. 12,192, granted to Thomas A. Edison January 12, 1904. This patent covers the manufacture, sale and use of all practical moving picture films. It is the intention of the company to protect its rights under this patent in every possible manner, and to that end it has instituted suits against all makers and users of unlicensed films wherever it has received information as to any infringement of the patent. One of these suits, that of Edison Manufacturing Company vs. Christ Rolandsen, in which the bill of complaint was filed March 16, 1908, has been determined favorably to the Edison Manufacturing Company, the complainant in the suit, and a decree has just been entered in the Circuit Court of the United States for the Northern District of Illinois, Eastern Division. After reciting that the defendant had been properly served with process, and had caused his appearance to be entered, the decree reads:

"It is ordered, adjudged and decreed, and the court doth hereby order, adjudge and decree as follows, to wit:

"First, that all the material allegations of the said bill of complaint are true.

"Second, that the Reissued Letters Patent of the United States, No. 12,192, dated the 12th day of January, 1904, are good and valid Letters Patent; that the complainant is the owner of the same and of all rights of action for profits and damages arising out of the infringement thereof; that the defendant herein, prior to the filing of the bill and within the period of six years last past, and since the 12th day of January, 1904, infringed upon the said Letters Patent and upon the rights of the complainant thereunder by using, within this District, moving picture films containing and embodying the inventions covered by the said Reissued Letters Patent, without the license or authority of the owners thereof, and to the damage of the complainant.

"It is further ordered, adjudged and decreed, and the court doth hereby order, adjudge and decree, that the said defendant, his agents, attorneys, servants, and workmen be, and they and each of them are hereby enjoined from the further infringement of the said Reissued Letters Patent, No. 12,192, and the rights of the complainant therein and thereunder, and particularly from making, using or selling without the authority of the complainant any moving picture films containing or embodying the improvements or inventions set forth in said Reissued Letters Patent, and covered by the claims thereof or each or any of the said claims. And it appearing to the court that the parties have agreed upon the damages and profits that the defendant has paid the same to the complainant, and that the complainant has waived an accounting herein, this decree is made final, the defendant to pay the costs."

It is desired to call the attention of all moving picture buyers and exhibitors to this decree in order that every one shall be properly advised as to the probable outcome of the suits which have been or will be filed by the company against infringers, and of the intention of the company to press all suits to a conclusion as rapidly as possible.

The undersigned manufacturers are the only one making moving picture films under the Edison patents, and the purchase or use of films made by any other concern will necessarily render the purchaser or user liable to prosecution for infringement.

EDISON MANUFACTURING COMPANY,  
ESANAY COMPANY,  
KALEM COMPANY,  
SIEGMUND LUBIN,  
GEORGE MELIES,  
PATHE FRERES,  
SELIG POLYSCOPE COMPANY,  
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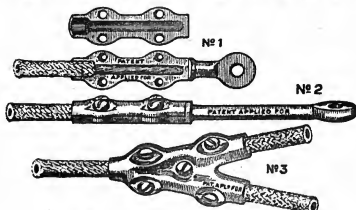
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Machines and Rheostats**



### HAVE MET THE DEMAND FOR A SAFE AND RELIABLE CONNECTION FOR MOVING PICTURE WORK

This connection keeps wires from burning off. Makes a brighter and steadier light, holds wires securely, also insulation which keeps it from fraying.

Wires wrapped around binding posts, twisted together or soldered, give endless trouble as the contacts become blackened, arcing, and eventually burning off, which will mar the success of any exhibition.

No. 1. Terminal for Lamp, Rheostat or Switch. Price, 50c each.

No. 2. Terminal same as No. 1 with longer body arc, sent formed up ready to attach to Power's Lamp. Price 60c each.

No. 3. Multiple connector for Rheostats, the only satisfactory way of connecting two Rheostats in Multiple. Price 50c each.

A simple, strong and durable connection, made of pure copper, always gets full strength of current by making perfect contact.

Sent anywhere with full instructions on receipt of price

**ROBERT WEBB ELECTRIC CO. MANUFACTURERS**

810 PHIPPS POWER BUILDING, PITTSBURGH, PA.

## SPECIAL

To every theatre manager or operator sending me money order for \$1.25 for one dozen bottles of my SUPREMACY lantern slide colors I will give full and complete instructions for making my new fire-proof tinting slides. With these instructions and colors any one can make in a short time many beautiful tinting-slides.

If you have not tried tinting your pictures in this way you have not made your show as good as you can. Money refunded if outfit is not satisfactory.

**THEO. A. HALLING**

Manufacturing Chemist

55-57 Skinner St., Little Falls, N. Y.

## CORRESPONDENCE.

### THE SWEATING OF SLIDES.

Editor Moving Picture World.

Dear Sir—Referring to the article in your last number, on "The Sweating of Lantern Slides," allow me to express my opinion that there is one cause, and one remedy. The cause is that the slides are not thoroughly dry when they are matted and the cover glass put on. The remedy is: Have them thoroughly dry before mounting. That's all. A little common sense exercised in the proper place will save a world of trouble.

Yours, etc.,

H. B. RAMING.

### A CORRECTION.

225 Dearborn street, Chicago, Ill., April 28, 1908

Moving Picture World.

Gentlemen—It has come to our notice, in looking over your last issue of The Moving Picture World, that you have us classed with the list of independent film dealers. This is an error, and we will ask you to kindly correct it. We are not, nor have we at any time handled the independent films, and we consider this an injury to our business and reputation.

Yours very truly,

CHICAGO PROJECTING CO. [The unintentional error was due to the fact that we do not find the Chicago Projecting Co. listed among the roll of F. S. A. members received from the secretary.—Ed.]

### "USEFUL WHISKERS" SHOULD NEVER HAVE GROWN.

Sandusky, Ohio, April 28, 1908

Moving Picture World Pub. Co.

Dear Sirs—I wish to again protest against showing films that are uninteresting as the subject, "Useful Whiskers." I, for one, like to put on pictures that have something with interest in them, and not those that disgust my patrons, as this subject did; and the sooner all the exhibitors send in protests the sooner will they get films that will take with the public who put up the money.

Yours truly,

CHAS. REARK,  
Manager The Theatrimon

### MOVING PICTURE THEATERS ARE SAFE.

Daily Press Please Notice.

University Place, Neb., April 23, 1908.

Editors Moving Picture World.

Dear Sirs—Perhaps you may recall a letter I wrote you some time in the latter part of last January or early in February asking for data concerning panics and fires in moving picture theaters, because I had in mind to write an article for publication on the subject. I did not succeed in getting all the data I wished, but have gone ahead just the same and given general statements based upon my reading and observation. The article enclosed is really only a part of what I then had in mind. At the time I wrote you I was spending the Winter with my son, A. P. Ely, of the firm of Ely & Wilcox, proprietors of the Electric Theater of McCook. While there I took advantage of the opportunity to make as good a study of the moving picture business as I could. This article is the outcome of my observations there, and I enclose it to you thinking it might be of interest to the moving picture business at large if published in the World. My view is that in the present status of invention there is no excuse for city governments falling of intelligent and effective supervision of moving picture theaters; supervision that will protect the public, by compelling them to conform to certain standards, and at the same time not get in the way of the business side of the enterprise.

Yours truly,

WILLIAM B. ELY, M.D.

[As stated above, Dr. Ely wrote to us for statistics as to panics or loss of life in connection with moving picture theaters. Fortunately, there was none to record. One instance was mentioned where a fourteen-year-old boy had been permitted to run a machine and in doing so ignited the

film and received injuries from which he died; but this unfortunate mistake of a manager only proved the fact that these theaters are safe if the machine is run by a competent operator. On page 391 of this issue we print Dr. Ely's article, which conveys some good suggestions to theater managers, and we commend its notice to the daily press of the country and invite them to freely quote therefrom and help to repair the damage that they have done to this industry in the past by their ridiculous scare heads and distorted reports of accidents which had no connection with the business.—Eds.]

### ALWAYS TROUBLE ALL THE WHILE.

#### The Status of the Slide Business.

New York, April 27, 1908.

Editors Moving Picture World.

Dear Sirs—Many slide and film exchanges throughout the country are loath to believe that the music publishers of New York dare to cut them off from the graft of free music which they have enjoyed so long without let or hindrance, until some of them have become so arrogant that their requests for favors have become insolent. Some of them are trying to bulldoze the slide makers into furnishing them free music, whether they get it free themselves or not. As a matter of fact, the profit on any set of lantern slides that is fit to be thrown on the screen at \$5.00 per set of eighteen slides is so small that the slide makers, if they furnish free music to the rental bureaus will see their profits wiped out altogether, and will have to quit business. Then, with them will go all the slide copyists and pirates who never make a set of slides from original negatives, but dishonestly copy other people's work, who are circularizing the rental bureaus and advertising "song slides" at \$3.50 and \$4.00 per set, with free music, and describing them as "just as good as the higher priced slides." These people, always prevaricators, are quite often thieves. If they have any free music to give away with their forged product it is a stock of professional copies which they had on hand when the music publishers cut them out.

To prove that there are film exchanges that have been dealing with these people, I quote a letter from a prominent film and slide bureau in Chicago to one of the most hard-headed slide makers in this city, a man who never steps aside from the road of honest endeavor to do a crooked or dishonest thing. It is not necessary to give the name of the exchange, because whoever has read their advertisements will recognize the writer in the "fussome bull-con" with which the letter is filled:

"There are quite a number of manufacturers to-day who are charging us only four dollars, and some only three dollars and fifty cents per set for slides. They have not as yet charged us for the slide, but when they do ask us to pay for same, we will certainly not object at these prices, but we find, with your price, it is entirely too high with the music. So kindly cancel our order."

Now, this letter was intended for no other purpose than to get the original slide maker to come down to the price given by the thieves who were copying his and other makers' slides, or to make him agree to furnish free music at his own expense. This letter was sent to every legitimate maker of original slides in New York. It is known, too, that this firm has been patronizing concerns that deal in copied slides, and for months has been showing "hot air" about the price he could buy slides for from this one and that one.

The writer of the above letter admits that his slide service does not pay. There is hardly a slide service run by men like he who have no knowledge of the slide business but will admit the same thing. They have tried to take the slide business out of the hands of the legitimate slide makers and kept reducing the price of the service until the slide makers cut out all rental business because they, better than any one, knew that ten dollars a month did not pay for three changes of slides per week and more often seven changes. The result was that these bureaus kept on reducing their service price, cutting each others' throats, until they woke up to the fact that their service didn't pay, then they began to howl for cheating codes and tried to compel the slide makers to reduce their price. It is they and they alone who brought into existence the horde of criminals who, with a bathroom or a toilet closet dark room, went to copying other people's slides. We do not hesitate in saying that there is no slide maker in the United States to-day who is selling good slides for \$3.50 and \$4.00 per set who is a competent photographer or who knows anything

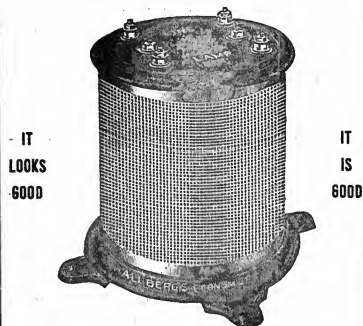
# HALLBERG

## AUTOMATIC

# Electric Economizer

For M. P. LAMPS, SEARCH LIGHTS and SPOT LIGHTS  
IS APPROVED BY THE DEPARTMENT OF WATER  
SUPPLY, GAS AND ELECTRICITY

FOR USE IN GREATER NEW YORK  
THIS IS A SUFFICIENT GUARANTEE OF ITS SUPERIOR  
CONSTRUCTION, DESIGN AND QUALITY  
**IT IS INDESTRUCTIBLE**



(Alternating Current Type)  
**NO HEAT NO NOISE NO TROUBLE**

Saves You: 65% to 90% on M.P. Lamp Current BILL  
Saves You: 10% to 30% " " Carbon BILL  
Saves You: 60% to 75% " " Condenser BILL  
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**SAVES YOU Worry and Trouble with M. P. LAMP**  
**SAVES YOU from \$300 to \$1,000 per year**

I guarantee the Economizer in every  
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**IT IS NOT A CHOKE COIL**

INVESTIGATE AND WRITE TO-DAY

**J. H. HALLBERG**  
CONSULTING ELECTRICAL ENGINEER

Associate Member: American Institute of Electrical Engineers, National  
Electric Light Association, The New York Electrical Club, etc.

**FACTORY AND GENERAL SALES OFFICES,**  
**32 GREENWICH AVENUE, - NEW YORK, U.S.A.**



**BRIGHTER  
PICTURES**

**SHARPER  
PICTURES**

## OUR PROJECTION LENSES

For motion picture machines give about 25 per cent. more light and an optically perfect image resulting in a picture of greater brilliancy. When compared with others in use these Lenses are a

### REVELATION

Send us the distance from the Lens to the screen and the size of your pictures with a remittance of \$10.00 and we will ship you one of our Lenses on approval. The mount fits the standard flange and you can try the lens as soon as you receive it.

Your patrons will appreciate at once the improvement in your entertainment if you add one of these high grade Lenses to your equipment.

**Gundlach-Manhattan Optical Co.**

808 CLINTON AVE. SO.,

ROCHESTER, N. Y.

## CLIMAX WIRE FOR RHEOSTATS

*Does not become brittle  
Three times the resistance of German silver*

**HIGHEST EFFICIENCY—LOWEST COST**

**DRIVER-HARRIS WIRE CO.  
HARRISON, N.J.**



**EDERHARD SCHNEIDER'S  
"MIROR VITAE"**

The Machine with 100 Features

Flickerless, Steady, Safe and Handy  
**FINEST IN THE WORLD.**

Manufacturer of specialties  
in Machinery, Films and Slides,  
Cameras, Perforators, Printers,  
Lenses. Film Rental and all Supplies.

**WRITE FOR CATALOGUE**

**109-East 12th Street, - - New York City**

about the art of lantern slide making in its more artistic methods. Their whole establishment can be fitted up for \$25, while that of the competent man costs hundreds of dollars to get ready for work.

Now, to such men as wrote the above letter I have but one piece of advice: If your slide business does not pay, quit it. Don't attempt to make up your losses out of the manufacturers, because you only disgust them with your boastful talk and presumption of superior knowledge about something which they know you know nothing about. You else make your own slides and then you will find out what it costs. There is one music publishing firm in New York that has put out thousands of sets of slides. They got it into their heads that they could make slides for half what they were paying for them, and at a cost of quite \$1,800 they fitted up a slide department and went to making up slides themselves. They were busy for over two months before they produced one set of slides, and then, with seven people on the payroll, and other incidental outside expenses, all of which did not cost them less than \$75 per week, they were able to produce about twelve sets of slides a week, which, at five dollars a set, made sixty dollars. Beside the seventy-five dollars for salaries, they had their rent to pay, and all the material to buy, besides railway fares, board, etc., for their models and employees when they went into the country to pose a song. After they had spent about \$3,500 they cut down their staff to one man and one colorist, and went to having slides made outside again. Their experiment was costly in more ways than one. They employed cheap and incompetent help and the material that was destroyed was at least fifty per cent. of the whole. That is just what happens to everybody who undertakes a business they know nothing about.

Now, I can assure the trade that the days of free music to everybody, except an accredited singer, is ended. If the Chicago houses have not stopped it already they will when they learn what their Eastern contemporaries are doing. The way to regulate this is to make every person who rents slides pay for his music, and let him keep it, and when the next one comes who gets that set of slides give him new music and make him pay for it then and there. Then they will not destroy it. There is no earthly reason. The nickel theaters should get their sheet music free than there is why they should get their slides free. One of the stumbling blocks of reputable business in this country is the vast horde of people in business who are trying to get something for nothing, that they should pay for. If they would only in the time they consume trying to get something for nothing, at some other legitimate endeavor they could pay for this article at the current prices, and be money in pocket.

Now, it don't make much difference to the slide makers whether people like the man who wrote this letter patronizes them or not. In this moving picture business there has been a lot of sky-rockets, men formerly in other lines of business, who would never see any recommendation to an article unless it was "cheap." No matter how nasty, as long as it was cheap. These people meet the usual destiny of sky-rockets, "up a bright streak of flame; down a charred stick."

Just as a matter of information, I will give some extracts from circulars issued by the F. B. Haviland music publishing house of New York:

"We receive all slide orders for the songs of this house to the maker (here is given the name of the makers), who will furnish the same for \$5.00 per set. No professional copies for these songs, and no free copies whatsoever will be given out. Regular copies will be furnished at the regular wholesale price."

Then comes a list of slides, with this comment:

"Do not order slides from us, we cannot supply same. Order same direct from the manufacturers. Their price is five dollars per set."

In conclusion, I will say that by diligent inquiry I have been unable to find any manufacturer of original slides in New York or Chicago, the two cities around which the music publishing business and legitimate slide making centers, that is selling slides for less than \$5.00 per set, with here and there a small discount for cash with order. We do know, however, a number of unscrupulous establishments in both cities who are dupers and counterfeiters of other people's slides who are selling slides at lower prices. Second-hand slides can be bought everywhere at all kinds of prices.

There is no doubt but what many of the film exchanges who have been getting good second-hand slides from dealers at prices from \$3.00 upward do not understand that these are second-hand slides, but if they would exercise a little horse sense they will see that the man of the maker which is on the slide is not the man they are buying from, and

then they will know they are not getting slides first-handed from the maker. These slides are procured in various ways by the dealers not necessary to mention. Many of them are brand new and have never been through the lantern, yet they are "second hand" nevertheless, and are being sold at a profit.

Trusting that you will find space for the above, I am,

Yours truly,

A SYMPATHISER.

**WANTED** Every machine operator to subscribe to the MOVING PICTURE WORLD. Any Operator who does not possess a copy of Hite's book will receive one free with a year's subscription (\$2.00) or a copy of Lindall's book with a six months' subscription (\$1.00.) Order quick; only a limited number to be given away.

### THE WORLD FAMOUS "NONPAREIL" SONG SLIDES

By HENRY B. INGRAM, 42 W. 28th St. New York

"On Bunker Hill Where Warren Fell", "The Little Old Red School House on the Hill", "I'm Longing for My Old Green Mountain Home", "Lenore", "Love's Old Sweet Song", "The Holy City", "Lexington", "Anchored", "Among the Valleys of New England", "The Old New England Homestead in the Dell", "When the Autumn Leaves are Falling", "Memories", "Where the Tall Palmettos Grow", "There Stands A Flag, Let Them Touch It if They Dare", "In Dear Old Illinois", "Where Poverty's Tears Ebb and Flow", "On the Banks of the Wabash", "Sweetheart Days".

I BUY AND SELL SLIDES. ALL SLIDES \$5.00 PER SET

VAN ALLIN CO.'S  
"SENSATION"

## Song Slides

\$5.00 PER SET

Recognized everywhere as the highest standard  
Unequalled for brilliancy and stereoscopic effect

**GET OUR LATEST LIST**

We illustrate **ONLY** the best songs

**THE VAN ALLIN CO.**

1343 Broadway

New York

## Feature Film Service

That increases the Box Office receipts. Letters from our patrons will convince you that we give the best service at the minimum price. Write for our New Catalog and Film Prices to-day.

**O. T. CRAWFORD FILM EXCHANGE CO.**

Crawford Theatre 14th and Locust Sts., 214 Levy Building  
EL PASO, TEXAS St. Louis, Mo. HOUSTON, TEXAS

# DON'T READ THIS

## Independent Film Service

445 MINT ARCADE, PHILADELPHIA, PA.

Our specialty is renting Films, Song Slides and Supplying everything for the Moving Picture Theatre. The goods are right, the price is right and we guarantee they will arrive in time. That's all there is to it. We are Independent, and our stock of Films larger than any Independent concern. Give us your address and we will send you our Catalog. It covers a multitude of subjects. It shows you are interested. Go a step farther and get our prices. They may interest you also.

## INDEPENDENT FILM SERVICE

G. H. WALKER, Manager.



We are at Queenie's home again. No one is about—everybody is out looking for the lost child. But her pony and the little girl are waiting for her. When the pony enters, he sees no one about, but the little girl is waiting for her. The pony enters, he sees no one about, but the little girl is waiting for her. The pony enters, he sees no one about, but the little girl is waiting for her.

Back to the woods they come. Towser, leading the girl, fast asleep. But see, she hears them, and springing up runs toward the bridge. The pony enters, he sees no one about, but the little girl is waiting for her. The pony enters, he sees no one about, but the little girl is waiting for her.

Now we have the tavern again. The brutal master, who has had just enough to drink to bring out this element in his nature, comes from the doorway looking for the dog he sent out. Notice the anger on his face as he threatens the missing dog—and here he comes to receive his punishment.

There is no explanation asked of the poor little fellow, and he could not give it. The master turns and the poor little fellow is left alone. The master turns and the poor little fellow is left alone. The master turns and the poor little fellow is left alone.

Queenie's home again—Now we are back to Queenie's home again. Now we are back to Queenie's home again. Now we are back to Queenie's home again. Now we are back to Queenie's home again. Now we are back to Queenie's home again.

#### KEISIE O'POLY COMPANY ISSUES

**THE STOLEN DAGGER (Gammott).**—Length, 454 feet. An old couple buy a knife from a peddler and place it in a table drawer. They disappear and the peddler comes back. The peddler comes back and the peddler comes back. The peddler comes back and the peddler comes back. The peddler comes back and the peddler comes back.

**POOR ADULT MATILDA (Gammott).**—Length, 240 feet. A rich old spinster writes her nephew and her whom she has not seen for many years that she is to visit him. He reacts from the walls the pictures of his youthful friends and decorates the room in a manner befitting a pious young man. He orders a plot of his youthful friends and decorates the room in a manner befitting a pious young man.

**MEN AND WOMEN (Gammott).**—Length, 340 feet. A short but highly amusing comedy, depicting the various nature of man when under the exacting influence of the gentler sex. The scene is set in a room where a man is being questioned by a woman.

**THE POLYMAN AT THE STREET CORNER.**—Length, 240 feet. A remarkable sketch, ranking with any sceneable subject ever produced. Picturously and fascinating through-out. A superb series of street scenes, each a masterpiece of detail and perfect perspective, giving close-up and exhilarating views of the territory adjacent to the Gulf of Lyons. Subjects illustrated: The Street Corner, The Foot Bridge, The Virgin's Rocks, The Breakwater, The Bay of Macclesfield.

**THE POLYMAN AT THE STREET CORNER.**—Length, 417 feet. A jocular burlesque on the life of a handsome young man who presents it to his maid, who arranges herself in it and salutes forth with her own. The scene is set in a room where a man is being questioned by a woman.

ing it is his wife follows. Amusing situations follow rapidly, the couple eluding him at every turn. The scene is set in a room where a man is being questioned by a woman.

**SHOOTING PARTY (Ambrosio).**—Length, 407 feet. An actual hunting scene. Bringing down the birds and the animals. The scene is set in a room where a man is being questioned by a woman.

**A RIDE IN A SUBWAY (Urban).**—Length, 150 feet. Showing the waiting crowds jostling and pushing each other, and excitement and confusion. The scene is set in a room where a man is being questioned by a woman.

**RIVAL SHERLOCK HOLMES (Ambrosio).**—Length, 584 feet. A pictorial detective story of merit, with many lightning changes of disguise by the detective in his pursuit of the lawbreakers. Exciting scenes and physical encounters are numerous. The scene is set in a room where a man is being questioned by a woman.

**GENEROUS POLICEMAN (Ambrosio).**—Length, 417 feet. A police officer who is kind to the poor and the rich. The scene is set in a room where a man is being questioned by a woman.

**WRONGLY CHARGED (Ambrosio).**—Length, 327 feet. A wealthy lady is seated in her palatial home. The scene is set in a room where a man is being questioned by a woman.

**MR. SMITH'S DIFFICULTIES IN THE SHOE STORE (Urban).**—Length, 147 feet. A humorous effort of proprietor of shoe store, assisted by his wife and clerk, to force upon Mr. Smith shoes that do not fit him, with disastrous results to the furnishings.

**CAT AND DOG SHOW (Urban).**—Length, 334 feet. Undoubtedly the finest picture of household pets ever shown in motion pictures. Prize winners by the score from the judges. The scene is set in a room where a man is being questioned by a woman.

**ISLANDERS (Urban).**—Length, 517 feet. The scene is set in a room where a man is being questioned by a woman.

**JENNY IS NO MORE A CHILD (Theophile Patis).**—Length, 507 feet. The experiences of an effervescent young man, and the trials of his parents in attempting to marry him. The scene is set in a room where a man is being questioned by a woman.

**THE POLYMAN AT THE STREET CORNER.**—Length, 384 feet. A thrilling love story ending in elopement and final forgiveness by the parents. The scene is set in a room where a man is being questioned by a woman.

**BAD BARBAG (Ambrosio).**—Length, 474 feet. A scene of a man and a woman. The scene is set in a room where a man is being questioned by a woman.

**PROLISOME POWDERS (Ambrosio).**—Length, 554 feet. A shrewish wife and a faint-hearted husband. The scene is set in a room where a man is being questioned by a woman.

gladness. He rushes to the drug store and buys a large quantity, placing it in a bowl. The scene is set in a room where a man is being questioned by a woman.

**THE BEST GUESS (Ambrosio).**—Length, 140 feet. A Summer garden is invaded by a peddler selling bottled glue, without success. The scene is set in a room where a man is being questioned by a woman.

**TOX HUNTING (Lutz).**—Length, 554 feet. A group of riders and 100 dogs are shown in an actual hunt. The scene is set in a room where a man is being questioned by a woman.

**PASORAMA OF VENICE (Ambrosio).**—Length, 427 feet. A masterpiece of motography. The famed canals of Venice are here shown, the gondolas and the people. The scene is set in a room where a man is being questioned by a woman.

**Pathé Freres Issues:**

**A USEFUL BEARD.**—Mr. Eatwell wanting a cork for his growing establishment, goes to the employer. The scene is set in a room where a man is being questioned by a woman.

**A DAY IN THE LIFE OF A SUFFRAGETTE.**—Women are as good as men, they are equal. The scene is set in a room where a man is being questioned by a woman.

**MANDELL'S FEATS.**—The Mandrell Brothers, two noted jugglers, are seen loading their bundles upon a horse. The scene is set in a room where a man is being questioned by a woman.









enters, laughs derisively at their efforts and takes hold himself. It reveals his strength and he finally gives a terrific yank, and the table and chairs are precipitated into a heap on the floor. The boy has watched all this from the hallway and is convulsed with laughter. He now goes into the parlor, fills the horns of the phonograph and then attaches a bellows to the other end and hides under the table. Visitors soon arrive and his parents exhibit the new instrument. A record is put on, the music starts, and while the visitors are crowding around the horn, the boy gets busy at the other end. All seats are covered with the music and the boy is being made for him, the boy rushes into the hallway, seizes a rope and ties the ends of the rope to the handles of the opposite rooms, then pounds the door of each room. The occupants endeavor to open the doors and are then arrested when the table, to do so, and, having worked up sufficient excitement, the joker cuts the rope in the middle and the people of both rooms fall all over one another.

Father and mother are seated at a table in the evening; the wife finishes writing a letter, puts on her bonnet and goes out to mail it. The old gent thinks this a great chance to sneak a drink, so leaves the house quietly. The wife finds two half-length charcoal sketches, cuts them out at the outline and fastens them to a small electric fan. She then pulls down the shade and gives a very novel shadowgraph exhibition on the curtain. His mother returns home first, sees the shadowgraph, starts at the sight and rushes angrily into the room. She finds the boy busily engaged and laughs at his good joke. From the opposite direction father comes home, sees the same shadowgraph, jumps over the fence in a rage, vaults the porch, prepared to do serious damage. He rushes in, ready to almost murder his wife, to discover the joke on himself, grabs the perpetrator in his arms and all join in a hearty laugh. 400 feet.

Williams, Brown & Earle Issue:

**FREDDIE'S LITTLE LOVE** (Crick & Martin).—Very comic. A young laundry maid is leaving the laundry with a bundle of washing and represents the fate of a young man who attempts to make love to her. The film terminates with a depiction of Freddie in a large white shirt, who has him out on a line to dry along with the clothes. Very comic and amusing.

**THE MISSION OF A FLOWER** (Crick & Martin).—A very beautiful and entertaining film. Represents how a little girl, through a pot of flowers, reforms a drunkard. Brightens up the life of an entire family, and secures the love and admiration of the entire neighborhood. A very beautiful film, indeed, and one which will go well with any audience.

**THE GREAT TRUNK MYSTERY** (Robert W. Paul).—A practical joker packs a lay figure in a trunk and throws in the last clothing and a detached arm at a drycleaner arrives, and, seeing it is scared. The joker, however, pays him want to take the trunk to a friend, whom he believes to

play the practical joke on. The drycleaner's cart breaks down, and then follows one ludicrous accident after another, including an automobile and milk-cart smash-up, an ash can accident, when the drycleaner comes to grief; he labors on, finally carrying the trunk to its destination. When the customer opens the trunk and shows the arm to be full of sawdust, to the disgust of the drycleaner. A ludicrous picture, full of starting and amusing scenes. A very funny film.

**PORTLAND STONE INDUSTRY**.—The process of getting the stone from the surface is the first operation before preparing and drilling for blasting. The explosive being inserted and prepared, the explosion takes place and is splendidly reproduced on this film. The quarrying and making block stones is a most interesting and instructive picture. Huge quantities of stone are quarried, and the quarries are to be seen everywhere, as the cameras travel round the quarry, where enormous cranes are at work handling up immense consignments, which are taken away by road and rail. Traction engines are used to take these heavy loads, and the work handling is conveyed when we remember that these useful stones vary from 5 cwt. to 10 tons each. This is an exquisite film of beautiful quality and interest, and shows the process of quarrying and working a most important industry. It is interesting to note that this particular stone is peculiarly limited to one part of the country, and it is the source from which all supplies come.

**TELL-TALE CINEMATOGRAPH**.—A young and handsome man departs from his home at his usual hour for business. As he goes on his way he is stopped and spoken to by a young and good-looking girl. A few words and they walk off arm-in-arm to the nearest restaurant. He tells the girl to send him a wire, making some important business appointment, so as to put his wife off the scent for the next day; husband and wife are seated in the drawing-room when a telegram is brought in. Tearing open the envelope, the man reads the contents, and passes it over to his wife. Another glance at the urgent message, and the wife rushes off to put her husband's traveling bag. At the appointed place, the man meets his wife, and they both greet one another joyfully and dash off to the railway station. Jumping in the car, they are soon on their way to the seaside for a day's spree. An enthusiastic and enterprising cinematographer, unfortunately for them, happens to spy them in their amusing and ridiculous love-making father and mother-in-law. He immediately sends his camera man to take a picture of the couple. At home once again husband and wife are seated. It is early in the evening and the woman brings her baby to the father and tells him a theatrical advertisement. At the theater an appeal is made for the paper and the picture is being taken. All goes well until a seaside episode is thrown on the screen, and the enraged wife discovers her husband's indiscretion. Jumping out of the box onto the stage, the lady pulls her man out by the hair, and bowling him

over on the stage, gives him a lesson of a lifetime. **LATZ FINE'S LUCK**.—An unusually fine film of the Nerry Nat type that is sure to take with any audience. It is well produced and staged and the action in it is very fine.


**A SACRIFICE FOR WORK**.—A companion to Latz Fine's Luck. It is an excellent film, the subject is very entertaining and contains one of the most original and ingenious arrangements ever shown in a moving picture.

**THE GREEDY GIRL**.—This also has a magic portion that is very entertaining and well done.

**A MISALLIANCE** (Great Northern Film Co.).—Kitty and Delay are supporting themselves and their inherited father by singing and dancing in a music-hall. The fact that they have been so long to keep themselves innocent in spite of all temptation, as well as their beautiful appearance and grinning ways, has drawn Baron d'Alroy's attention to them. He is paying special attention to Kitty, and as she is unable to conceal the passionate love she is bearing towards the baron, it is not surprising that the baron, one evening as he is fetching the two sisters from the music-hall in his motor-car, asks Kitty to marry him. Neither the date and circumstances in Kitty's home nor the character of his family and friends of rank try to throw into his way, in order to make him give up this intention, but he is determined to desist from his purpose. He keeps his word and marries Kitty. Two years later we find a happy home; a sweet little girl seems to be an inviolable tie between man and wife in this unequal marriage. The idyl is interrupted by a servant, who is bringing instructions for the baron to go to the colonial forests in Africa. With anxious forebodings for the future, man and wife part, he to face a precarious destiny, and she to spend many a sad and lonely day with her hapless mother-in-law. We see the baron again at the head of the van, marching into the enemy's country. With a few of his men he falls in an ambush, and is severely hurt. Another officer succeeds in getting away unhurt, but as he has seen the baron falling without rising again, he supposes him to be dead and takes the sad message to his unhappy wife, as he is a little later on is going home to his mother-in-law. Her little girl is the young wife; she has not only lost her husband, as far as she knows, but the mother-in-law now turns her away from the home. Kitty has now to endure much evil from her drunken father and mother-in-law. Her little girl is her only comfort. One fine day the old baron comes to visit her. She wants to take the child away from her. During the conflict which is now taking place between the two women, Baron d'Alroy is seated in a chair, and he looks on. Now matters are changed about. Kitty gets reparation for her misfortune and the wicked mother-in-law is humiliated. The baron embraces his two beloved ones, as if he would never part from them again. (760 feet.)

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 Caught By Wireless.....1000 ft.  
 Her First Adventure.....509 ft.  
 The Boy Detective.....800 ft.  
 The Boy Detective.....800 ft.  
 The Yellow Peril.....542 ft.  
 The Princess in the Park.....908 ft.

## EDISON.

The Merry Widow Waits Cruise.....705 ft.  
 Nero and the Burning of Rome.....1050 ft.  
 Tale the Autumn Leaves Told.....820 ft.  
 A Country Girl's Sensual Life and Experiences.....1000 ft.  
 Animated Snowflakes.....796 ft.  
 Stage Memories of an Old Theatrical Tramp.....635 ft.  
 Nellie, the Pretty Typewriter.....590 ft.  
 Playmates.....360 ft.  
 Cupid's Pranks.....935 ft.  
 Sculptor's Welsh Barabell Dream.....590 ft.

## ESSANAY.

Peck's Bad Boy (coming).....  
 Ker Chow.....400 ft.  
 Don't Pull My Leg.....425 ft.  
 James Boys in Missouri.....1000 ft.  
 Lord For Day.....400 ft.  
 Hypnotizing Mother-in-Law.....302 ft.  
 Juggling Juggles.....400 ft.  
 Well-to-Do.....310 ft.  
 All Is Fair in Love and War.....825 ft.  
 The Dog Cop.....350 ft.  
 The Hoosier Fighter.....980 ft.  
 Jack of All Trades.....920 ft.

## KALEM COMPANY (INC.).

The Underdog.....400 ft.  
 Legend of Sleepy Hollow.....825 ft.  
 Presidential Possibilities.....825 ft.  
 The Occasional Daughter.....400 ft.  
 Scarlet Letter.....900 ft.  
 Washington At Valley Forge.....905 ft.  
 Captain Kidd.....400 ft.  
 'Way Down East.....1000 ft.  
 Juggler Hudson.....400 ft.  
 The Stowaway.....700 ft.

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881 Contest.....504 ft.  
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 Bad Boys.....107 ft.  
 Modern Hotel.....800 ft.  
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 Hunting.....147 ft.  
 Panorama of Venice.....427 ft.  
 Life and Customs of Naples.....400 ft.  
 Poor Anst Matilda.....240 ft.  
 Soldiers in the Italian Alps.....357 ft.  
 No Divorce Wanted.....144 ft.  
 The Pastry Cook.....144 ft.  
 The Star of Boats.....204 ft.  
 Love's Sacrifice.....704 ft.  
 Concealed Love.....634 ft.  
 The First Kiss.....274 ft.  
 Mysterious Stranger.....274 ft.  
 The First Lottery Prize.....320 ft.  
 The Price of a Favor.....530 ft.  
 Mistaken Identity.....417 ft.  
 Shooting Party.....400 ft.  
 Greediness Punished.....440 ft.  
 Ride in a Subway.....534 ft.  
 Rival Sherlock Holmes.....534 ft.  
 Generous Policemen.....417 ft.  
 Wrongly Charged.....327 ft.  
 Mr. Smith's Difficulties in the Snow Store.....417 ft.  
 Cat and Dog Show.....334 ft.  
 Pill Islanders.....517 ft.  
 Is There No More Child.....400 ft.  
 A Story of the 17th Century.....384 ft.  
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 The Near-Sighted Hunter.....317 ft.  
 Marvellous Painter.....320 ft.  
 Forgotten One.....200 ft.  
 A Mistake in the Dark.....834 ft.  
 A Priest's Conscience.....124 ft.  
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 Harvesting.....537 ft.  
 Runaway by Gypsies.....574 ft.  
 Oyster Farming.....427 ft.  
 The Rival Lovers.....587 ft.  
 Poor Schoolmistress.....400 ft.  
 Mrs. Stebbins' Suspicious Unfounded.....400 ft.  
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Youthful Treasure Seekers.....500 ft.  
 Railway Tragedy.....320 ft.  
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 The Miracle.....327 ft.  
 The Thebes.....327 ft.  
 The Coal Man's Savings.....574 ft.  
 The Accordion.....224 ft.  
 The Sorcerer's Apprentice.....407 ft.  
 The Crusader's Return.....570 ft.  
 Tony and Eaten Garlic.....220 ft.  
 The Spirit.....300 ft.  
 International Illusions.....234 ft.  
 Emma's Forbearance.....807 ft.  
 The Consequences of a Night Out.....417 ft.  
 The Dream on a Road.....360 ft.  
 Love's Victim.....617 ft.  
 The Cream Jack.....504 ft.  
 Improvised Servant.....344 ft.  
 The Enchanted Guitar.....617 ft.  
 The Animated Dummy.....220 ft.  
 Butler's Misdemeanor.....627 ft.  
 Palse Moon.....490 ft.  
 The Sick Maniac.....237 ft.  
 A Misadventure of an Equilibrium.....424 ft.  
 The Astrologer.....207 ft.  
 The Diamond of the Burglar's Trust.....487 ft.  
 The Scandalous Boys.....367 ft.  
 Lady Who Likes a Mache.....334 ft.  
 Trip to Norway.....674 ft.  
 The Captain's Will.....500 ft.  
 Champion Wrestling Bear.....180 ft.  
 The Captain's Death.....384 ft.  
 Doctor's Lunch.....314 ft.  
 The Deserter.....460 ft.  
 The Captain's Death.....384 ft.  
 Free Admission.....267 ft.  
 The Captain's Death.....384 ft.  
 Door-keeper's Substitute.....617 ft.  
 Lord's Tilling Contest.....234 ft.  
 The Captain's Will.....500 ft.  
 Nebuch's Luck.....433 ft.  
 The Dislocated Vein.....247 ft.  
 The Enchanted Boots.....600 ft.  
 The Professor's Secret.....614 ft.  
 The Notice Tight-Shoe Walker 317 ft.

## MELIES.

The Prophetess of Thebes.....458 ft.  
 Out-Plunge Wireless Photography.....366 ft.  
 A Night With Maskers in the Forest.....400 ft.  
 Dream of an Opium Fiend.....345 ft.  
 The Genie of the Lamp.....314 ft.  
 The Good Lord of the House.....445 ft.  
 The King and the Jester.....421 ft.  
 The Good Man's Care.....350 ft.  
 The Knight of Black Art.....371 ft.  
 An Angelic Servant.....483 ft.

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A Useful Beard.....344 ft.  
 A Day in the Life of a Surf.....442 ft.  
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 Sweden.....429 ft.  
 The Shining Hair.....260 ft.  
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 The Shining Hair.....260 ft.  
 Diabolical Pickpocket.....450 ft.  
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 The Peasants' Wife.....620 ft.  
 A Disastrous Oversight.....344 ft.  
 Under the Livery.....380 ft.  
 Workman's Bride.....400 ft.  
 A Poor Man's Romance.....638 ft.  
 The Shining Hair.....260 ft.  
 A Miser's Punishment.....360 ft.  
 Olive Me Back My Dummy.....180 ft.  
 The Shining Hair.....260 ft.  
 Thirty Moving Men.....442 ft.  
 The Shining Hair.....260 ft.  
 Engaged Against His Will.....657 ft.  
 Useful Present for a Child.....470 ft.  
 Household's Bride.....400 ft.  
 A Visit to the Public Nursery.....442 ft.  
 Peggy's Portrait.....300 ft.  
 Christmas Eve.....704 ft.  
 Older Industry.....390 ft.  
 A Peasants' Wife.....620 ft.  
 Modern Sculptors.....300 ft.  
 Will Grandfather's Forgiveness.....620 ft.  
 Lottery Ticket.....400 ft.  
 Wanted, A Maid.....537 ft.  
 The Shining Hair.....260 ft.  
 The Comacks.....442 ft.  
 Shanghai, China.....508 ft.  
 The Shining Hair.....260 ft.  
 Travels of a Flea.....410 ft.  
 The Shining Hair.....260 ft.  
 Amateur Acrobat.....841 ft.  
 The Old Maid's Inheritance.....410 ft.  
 The Shining Hair.....260 ft.

## LUBIN.

The Bride's Dress.....825 ft.  
 The Mysterious Monogram.....506 ft.  
 Stop that Alarm.....368 ft.  
 The Wrong Secret.....368 ft.  
 Willie's Party.....450 ft.  
 Beg Pardon.....368 ft.  
 Oh, My Feet!.....460 ft.  
 The Little Easter Fairy.....470 ft.  
 Something on His Mind.....460 ft.  
 The Prophetess of Thebes.....458 ft.  
 The Fatal Card.....1000 ft.  
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 The Mountaineers.....770 ft.  
 Our Own Little Flat.....710 ft.  
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 The Girl Across the Way.....575 ft.  
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 Arctic Tryst of India.....400 ft.  
 Stone Industry in Sweden.....400 ft.  
 When Was I Born.....225 ft.  
 The Robber's Sweetheart.....708 ft.  
 The Hot Tumper.....541 ft.

## SELIG.

The Blue Bonnet.....925 ft.  
 Rip Van Winkle.....1000 ft.  
 The Holy City.....1000 ft.  
 The Holy City.....1535 ft.  
 The Man in the Overall.....800 ft.  
 Mischance of a Mad Man.....800 ft.  
 The Mystery of a Diamond.....1000 ft.  
 The Man in the Overall.....1000 ft.  
 Friday the 13th.....660 ft.

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Good men out of employment may list their names and addresses in this column without charge. Notify us immediately when employed.

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## Independent Films

Particular attention is called to the new feature Films which are being placed in our Kosmik rental service and sold to Independent Film Exchanges during the current week. The list includes the following exceptional features:

**LIFE AND CUSTOMS OF NAPLES (Ambrosio).**—Length, 407 feet. Here is beheld the charming city of Naples, with its quaint streets and interesting inhabitants, showing the manners and customs of the people, and effective water scenes. A hearty laugh is in store for the spectators at the stall provided over by a genial Neapolitan dispensing the popular spaghetti to a line of Italians who guide the stringy delicacy to their hungry mouths with their fingers, detaining the use of forks.

**SOLDIERS IN THE ITALIAN ALPS (Ambrosio).**—Length, 357 feet. Exhibitions of military skill in mountainous regions. Sliding down precipitous incline with the aid of staves. The mountain climbers descending precipices by means of ropes. Spectacular scenes of interest.

**NO DIVORCE WANTED (Rossi).**—Length, 274 feet. Finely tinted. Too much attention to guests results in an attack of jealousy in both a husband and wife. They separately consult the same lawyer, who advises them to divorce each other. After many laughable incidents, a reconciliation is effected and they both sail in and through the lawyer.

**THE FABLEY COOK (Theophile Pathe).**—Length, 141 feet. During the absence of the modiste the handsome pastry cook calls and is made much of by the maidservants. The modiste returns unexpectedly and the young man hides in a large trunk. The girls depart for the day and the young man tries to escape, but is taken for a thief and soundly belabored.

**THE STATUE OF BOCCO (Rossi).**—Length, 224 feet. A fine statue is accidentally pushed over and breaks. The sculptor is in despair as the buyer is momentarily expected. He makes up an assistant as a statue, which is inspected by the client and the money paid over. The purchaser then faints with one of the toes and chips with a chisel, and the unhappy statue howls with pain and runs away, to the consternation of all.

**LOVE'S SACRIFICE (Theophile Pathe).**—Length, 704 feet. A well executed drama. The selfishness of a young man who finds his fiancée loves another, and gives her up, ending his existence by leaping over a precipice into the ocean. Sensational without morbidness.

**CONCEALED LOVE (Rossi).**—Length, 654 feet. A girl and her youthful sweetheart are kidnapped by circus gypsies, and treated for the arena. They endure a life of hardship, and the youth is roughly handled in attempting to save his sweetheart from abuse. Ten years pass, a circus performance is shown, beginning with the bally-hoo at the entrance and the arena acts. In the dressing room the young man drives to desperation turns at bay and fights a duel with the giant gypsy king. Both are wounded and the sweethearts are rescued by the police. Through the interest of a kindly priest the parents are notified and a happy reunion takes place.

**THE FIRST KISS (Carlo Rossi).**—Length, 124 feet. A tramp falls asleep under a shady tree and the falling leaves completely cover him. A spooning couple sit down on him and as they attempt to kiss each other the tramp sits up, with the result that he receives a hearty kiss on each cheek intended by the lovers for each other.

**MYSTERIOUS STRANGER (Rossi).**—Length, 274 feet. A strangely attired man causes much confusion by throwing explosives. He is pursued by a detachment of police and the chase is marked by pyrotechnic displays. He sails away in a balloon, which is shot full of holes, and he tumbles to the earth. When arrested he displays his card, and explains that his strange actions was an advertising scheme to exploit his brand of fireworks.

**THE FIRST LOTTERY PRIZE (Rossi).**—Length, 331 feet. The grand prize is won by a middle-aged woman, who keeps her husband in ignorance of her luck. She secretes the money in a flower-pot. In cleaning up next day he throws the pot out of the window, where the contents are pounced upon by passers by, who run away. The couple wildly pursue one then and after many mishaps recover the treasure.

**THE PRICE OF A FAVOR (Rossi).**—Length, 530 feet. A woman teases her husband to take her to the theater; after he consents she begs for a new hat. When they leave the house the maid seizes the opportunity to go out with her sweetheart. In the theater the woman's large hat is recognized by the audience seated behind and they tear it to pieces. In the meantime burglars have ransacked the flat and every carried away the furniture. When

the couple returns and discovers the condition of affairs they gloomily figure up their losses.

**SKI CONTEST (Gannont).**—Length, 554 feet. An Alpine Winter scene of great beauty, showing Winter sports. Skiing in the snowy hills, gliding down the inclines at terrific speeds, thrilling exhibitions of dexterity on the long runners. Hurdling over obstacles ten to fifteen feet high. A picture embodying scenic effects and thrilling situations, which should prove immensely popular owing to the interest lately evinced in this form of sport.

**FUNERAL OF THE LATE KING OF PORTUGAL (Gannont).**—Length, 834 feet. An up-to-date subject, and one of the grandest spectacles ever reproduced in motion pictures. The mourning cortege, the carriages, the soldiers and statesmen pass by in solemn state. The royal casket is carried to the cathedral for the last rites, and as the pallbearers ascend the marble stairs a view of the dead monarch is had through the glass. A subject of pomp and splendor unequalled.

**THE SUGAR INDUSTRY (Gannont).**—Length, 447 feet. An industrial film showing the process of manufacture emanate from the beet stalk to the finished product at the breakfast table. The mining of the lime, the giant presses and rollers, the cooking of the juice are shown in the minutest detail.

**ALONE AT LAST (Gannont).**—Length, 227 feet. The trials and tribulations of a young couple on their honeymoon. Everybody spies upon them, and when they have locked the doors and pulled down the shades a chimney sweep comes down the fireplace. Full action and funny situations.

**TOMMY THE FIREMAN (Gannont).**—Length, 590 feet. Tommy is presented with a miniature fire engine, and is shown how to use it by his father. He burns his lesson well, and when alone starts fires in the various rooms of the house and puts them out with his apparatus, with disastrous results to the residence. After doing considerable damage, he starts a fire under his father's chair, in the garden, and in the next moment everybody is soundly drenched. He is finally cornered and spanked. This is full of humor and novelty, and a laugh producer.

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May 9, 1908

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## Editorial.

### A PLEA FOR THE SKILLED OPERATOR.

In our editorial of last week we intimated that it was not our mission to fight the battles of any faction, but we cannot refrain from taking the part of the operator—that is, the skilled operator, whose services seem to be less and less in demand. Since our offer to publish free of charge the names and addresses of competent operators out of employment, we have had an unlooked-for number of applicants. On the other hand, we receive no calls for expert operators now, although six months ago we could not supply the demand.

Why is this? Is it because the latest improved machines are so automatic and simple that no experience is needed to run them? Is it because the expert operator demands too much for his services? Is it because the authorities who look after the safety of amusement places are becoming more lax in their duties? Is it because the box office receipts are falling off so that managers must cut down their expenses, or quit? Or is it hoghishness—the ever prevailing desire to get something for nothing, or as near nothing as possible?

Whatever the cause, the situation is grave, not only for the operators themselves, but in its effect upon the future of the business, as is pointed out by a writer in our correspondence columns. This is only one of many similar letters that we have received. Some are too personal in their remarks for publication, but there is a similarity in many of the complaints. Managers will engage an expert operator until their shows are in good running order and then they will engage some youth or break in a new man who thinks that by starting at a low salary he is getting a chance to learn a business that will eventually pay him well. In time, if this man succeeds in his first ambition, he finds that he has to make way for the next deluded victim.

Instead of swelling the ranks of the unemployed, we advise intelligent operators who are out of work to turn their attention to other lines. At the best an operator is not over well paid and his duties are more health-breaking and less inviting than in any other field that demands skilled labor.

We could tell many tales of stranded operators who have called upon us for temporary assistance or in the hopes of obtaining a situation—men who had excellent references as to character and ability—men who could do anything required in their line. We have on file the names and addresses of many such, and while we have no desire to establish an employment bureau, we will be pleased at any time to be the medium of placing progressive managers in communication with competent operators.

### THE TRAVELLING SHOW.

The road show business in the moving picture line has pretty nearly dwindled to a minimum and with the opening of the next Fall and Winter season there will be less than half a dozen such shows in existence in the United States. The moving picture theaters and store shows have put the road man on the retired list. If the old timers want to hold on they will be obliged to add the lecture feature to their show. Moving picture lectures will be the thing next season. The straight shows with illustrated songs and "props" are not strong enough to compete with the permanent places. A number of road men have already retired. Several of them are getting the lecture idea in shape.

### IF YOU MUST—THEN PUT ON THE BEST.

Frequently managers of moving pictures complain that they lose patronage notwithstanding they go to additional expense of vaudeville numbers on their programmes. Of course they blame the pictures and say the people are either tiring of them, or do not like the current subjects. Some of these managers should wake up and take a proper view of the situation. In nine cases out of ten the fault does not lie with the pictures. It is the poor quality of vaudeville that is given. Such acts will handicap the best picture show that can be put together. Too many managers are disposed to put on any act that comes along. It is not a question of quality with them, but of price. They are under the mistaken impression that the public will stand for anything that will break the monotony and they reach out for the cheapest. When vaudeville acts are advertised the people expect to see them. A bunco act will ruin any business.

### FACTS ARE FACTS, HOWEVER SLIGHTED.

In commenting upon the case of Edison against Rolandsen, in the Chicago courts, the editor of a theatrical paper, in publishing Bulletin No. 15, issued by the Film Service Association, announcing the result of the case, emphasizes the statement that "the case was allowed to go by default, it did not come up for a hearing and no decision was rendered by any court." Such a statement is misleading to the ordinary reader. A judgment is just as effective when taken by default as it is under any other condition, and unless Rolandsen succeeds in having the default opened and the judgment stayed, or set aside, he will be bound by it. The implication that the Film Service Association has made a misrepresentation is not warranted. A reading of the bulletin shows the Association does not claim the Edison Company secured a decision in the case. It states that a decree was secured. A decision is rendered where testimony or arguments are presented. A decree can be secured in the absence of either or both.

### "TRUTH IS GREAT AND IT WILL PREVAIL."

This is the translation of a Latin inscription adorning the title page of a new trade paper which has shot like a rocket into view. If the projector of this new enterprise would practice what he pretends to preach, certain statements would not have appeared in his paper; moreover, the occasion would never have arisen for its appearance.

The editor thereof bases all his claims to recognition on his former editorial connection with the MOVING PICTURE WORLD. Is it through modesty or intentional oversight that he does not mention his former connection in a similar capacity with the *Magic Lantern Journal* of England and with the *Views and Films Index*? Credit to whom credit is due.

The WORLD has not yet published its "finale."

Another statement seen over the signature of the *News* editor, that he had the mailing list of the WORLD, requires verification.

The use of stereopticon pictures of biblical subjects and illustrated hymns, in a church at Pine Bluff, Ark., suggests the idea that the time may not be far distant when moving pictures will also be a feature at religious services.

### HAS THE MOTION PICTURE BUSINESS COME TO STAY?

By WILLIAM M. HAMILTON.

This seems to me a very idle question for any person with an ounce of common sense to ask. In the first place what is the motion picture business but amusement and entertainment? Therefore, as long as the human race desires entertainment, just so long will they get it. The picture parlor of to-day is nothing more than a small theater, where, instead of the elaborate and costly stage settings that the big theater had to pay for before the advent of the motion pictures, we have it all on the film; and we can go further than the setting of a drama or comedy on the stage and bring in nature's own setting and background. This is something the big theater can never hope to do. Then, again, there is the instructive side of the business. This has not been developed and when the manufacturers realize what a great field there is in this branch we may have some real good subjects. I have it from good authority that the people abroad are just wild for views of this country. They, in this respect, are not far different from ourselves, as we also enjoy being taken to Cairo, Japan or Paris or to sit in open-mouthed wonder at the torrents of Victoria Falls. Then, again, the picture business is not different from any other so far as the rule of perfection goes. What I mean is that in five years' time we will look back and be astonished at the improvements all along the line that have taken place for the betterment of this baby industry. I have not the least doubt that in some places the business appears to be on the decline. But in most such cases it can be traced to mismanagement. The old rule of how to do a thing, when to do it and where to do it, applies to this business just the same as any other.

**In answer to numerous inquiries the publishers desire to say that there is in stock a limited quantity of all back numbers of the World. These will be mailed for five cents each to old subscribers only, who desire special numbers, or new subscribers may date back their subscription to begin with any number.**

### Lessons for Operators.

By F. H. RICHARDSON, Operator, Chicago.

#### CHAPTER IX.—THE PICTURE.

The picture should appear on the curtain white and brilliant except for the natural shades of photography and it should be uniform in color—that is to say, no shadows, top, bottom or sides. Of course there are films which themselves, by reason of poor photography, show shadows and haze, still, as a general proposition, shadows are caused by the lamp not being in correct position in relation to the condensing lens; a picture that is yellow all over usually indicates (though not always) poor light. It is of prime importance that the operator bend his every endeavor to getting clear, white light on every portion of the picture, and, having succeeded in this, if his machine be in proper adjustment, there is little more he can do save grind out the right speed. But don't forget this: the really good operator—the one who really understands his business and wants to produce the best possible results, never takes his eye from the curtain from the time he starts until the tail piece comes into view, the rest being a mere matter of hearing, since to the practiced ear the least false note from either machine or lamp is instantly detected.

#### THE FILM.

There should be in every operating room a reel that has been selected because it is absolutely, or at least practically, well balanced and true. The spring clamp of this reel should be adjusted just right and the reel should never be allowed to leave the operating room. In adjusting the reel clamp-spring (spring that holds end of film) don't get it too tight or it will tear the film instead of letting the end slip out when the end is reached. When you receive a new reel at once unwind it into the film box or on the takeup as the case may be and, unless it be a brand new film, proceed as follows: Attach (if the film has none) a tail piece from 12 to 16 inches in length. Now, holding the edges of the film between thumb and finger with pressure enough to slightly cup it, rewind very slowly on your own reel, examining every mend, cutting out all bad ones, repairing all mis-frames and examining every patch carefully to see that it is tight. DON'T get in a hurry. Take your time and do this particular job right for if you are interested in giving a good show it will pay you to do it right. But it will, with an ordinary film, say 900 feet in length, take you half an hour and, if the film be in bad condition may take twice that or even three times. Still, it must be done and done well, but when you are through you will not have a mis-frame, no thick, stiff patches, to make the picture jump and no loose patches to pull apart and cause vexatious delays. The bad places in the track will be detected by the pressure of the fingers and if it is just a crack extending into one sprocket hole it may be carefully notched, but NEVER make a notch covering more than one hole. If the track break affects more than one hole cut it out and patch. If there be less than five feet of title attach a leader of blank film from 18 to 36 inches long, according to how much title there is. You should now be able to run the film for a week with no trouble at all. It is a place where an ounce of prevention is worth several car loads of cure. The motion picture business is so well known now that it is hardly necessary to say much in explanation of the film as a film. Still, for the benefit of beginners I will relate that the motion picture film is a strip of celluloid, especially made for the purpose, upon which has been deposited an emulsion

coating upon which has been made, by a special camera, sixteen photographs to the foot, and at the rate of about 1,060 pictures per minute. Now, as stated, there are sixteen separate photographs to each foot of film and as each of these pictures must stop dead still—*dead still*, mind you—without a particle of vibration, in front of the picture opening, and as the film, at ordinary speed, passes through the machine at the rate of 66 feet per minute, thus showing 1,056 pictures per minute, do you see why the film must be in perfect condition? Seventeen and one-half times a second this film must stop *dead still* and move to a new position. Do you expect a machine in poor condition or a film in poor condition to do this? Well, if you do, you are fully entitled to several more "expects," and it is therefore up to you to put the film in first class shape before you start to use it.

In threading always have the emulsion side of the film towards the light, else any printed matter will read backwards. The film is very inflammable, burning with intense heat and dense smoke and when in a loose pile in a film box is about six times more dangerous than a pile of oil-soaked shavings. With powerful light it is unsafe to let the film stop with the light on it for even one second and if three seconds will not set, it ablaze your light is decidedly too weak. The term moving pictures means just what it says, in more ways than one, and it must be kept moving or the operator will move—and move quick. Never keep a film near the ceiling. Keep it near the floor when not in use and if in a moist place it is very much better. A box with a moisture mat wet with water and a little glycerine is much the best, though, of course, the film must not TOUCH the mat. Heat and dryness are two of the worst enemies the film has, rendering them dry and brittle. Old, dry films jump more than new for the reason that they have shrunk and their track-holes no longer fit the sprockets. There is no remedy for this kind of jumping, though it may be considerably helped by keeping the film for some time in a damp place.

#### SPEED.

There is no hard and fast rule that can be laid down governing speed, it depending largely on the subject. It may, however, be said that 70 feet per minute is about as fast as any film should be run under any circumstances with 45 as the limit the other way, this latter being available only with heavily colored films in which there are so fast moving figures. Slower than 40 feet would not be safe and with a very powerful light the writer would not like to risk even that speed. Dark or colored films may be run at much lower speed than may light ones since the flicker does not show in them nearly so much. In general the film should be run at the speed that will produce a minimum of flicker combined with *lifelike, natural motion of the figures*, the latter being of prime importance. In a scene in which a man jumps from a window, if the film be run too slow a ridiculous effect is produced, while, on the other hand, if the figure of a man walking is run at too high a speed an equally grotesque effect is produced. Watch the curtain closely and govern speed to suit the action in the picture. It is as likely as not that speed should be changed several times in different portions of the same film. It all depends on the density of the film and the action of the figures. With the Powers, Edison and most standard machines, one turn of the crank runs off exactly one foot of film, so that normal speed is about 66 turns of the crank per minute and by counting turns you know just how fast you are running.

(To be continued.)

## Condensers and Carbons.

By HANS LEIGH.

### How I Stopped Cracking Condensers.

During the first four months after opening my picture show my operator was not able to keep a whole condenser in his lamp house for an hour together. We were throwing a picture 12 feet 5 inches wide at a distance of 55 feet 9 inches, and we were advised by Bausch & Lomb to use a 6½-inch focus condensing lens behind and a 7½-inch in front. In five months we broke not much less than 40 condensers, and yet always had unsightly cracks on our disc. We tried everything that anybody suggested.

We sawed numerous nicks in our mount.

We ground the edges of our condensers to reduce their diameter.

We boiled condensers for days together.

We baked condensers on top of the lamp house.

We stopped all ventilation in the lamp house and operating room.

We threw open every possible hole which might increase ventilation.

We paid out all kinds of money for high-priced and low-priced condensers.

We bought annealed condensers, warranted not to break.

But the condensers of all kinds, and under all conditions, kept on breaking just the same. The only kind of luck we had was when a condenser would crack straight across, and then for a few days we would have only one straight line across the picture. When this was the case we shook hands all around and congratulated ourselves.

But most of the time our condensers looked as if they had been struck with a sledge hammer.

At last one day, when breakage had been very heavy, we found ourselves reduced to one whole lens of 6½-inch focus in front, and our back condenser was looking like a ham omelet.

"What d'you say if we try the thin one?" asked the operator.

The "thin one" was a hand-ground lens of 10-inch focus, which had been sent us by mistake.

"No chance," I said. "The picture would look like Sandy Hook in a heavy fog."

And I believed it, too, because I had heard and read so much about the relationship of the condensers to the objective.

Well, to make a long story short, the operator placed the 9½-inch condenser into the back of the mount, struck his light and projected just about as sharp a picture as we ever put on our screen, and that is no slouch of a picture—it is a picture that has since drawn many compliments from local and traveling operators, from representatives of various film houses and from the general public.

That was five months ago, and we have never broken a condenser since.

I have heard several theories. One is that a thin condenser will stand more heat than a thick one. Second, that the long focus enables the operator to draw his lamp further back from his condensers. Perhaps it is to this combination of conditions that the fact is due that we never have a condenser break now.

### The Set of the Carbons.

In the matter of setting carbons we also get better results by breaking away from the books. We have a direct current of 110 volts, and we always set our carbons in line with each other, inclined backward about 30 degrees from the perpendicular, the top carbon a little behind the bottom carbon. Our light from this combination was always of a slightly thickish yellow tinge.

In making his experiments my operator inclined his carbons at opposite angles, as the books advise us to do with an alternating current, and the result was amazing. Instead of the comparatively thickish yellowish glare we got a brilliant transparent white light—the light we had always been trying for. We also found that a half-inch hard carbon in the lower jaw gave better results than two soft carbons of 5/8-inch diameter.

You must understand that our light obtained with the carbons in line was not by any means a bad light; but it lacked the brilliance and transparency of the light we now get.

Returning to condensers, I have heard and read a dozen times that condensers always break by reason of expanding in a tight mount. Now our condensers seldom broke during expansion. On the contrary, in nearly every case they snapped during contraction, usually two or three minutes after the current was off.

Also I would like to hear what the scientists have to say who talk so earnestly about relationship of the condensers to the objective. Will they kindly explain how a combination of 10-in. and 6 1/2 inch condensing lenses can throw a good sharp picture through a 2 1/2 inch objective—for that is the "phenomena" which occurs during every show in my house.

[The focal length of the condenser has no effect upon the sharpness of the picture; it does upon the illumination, the shorter the focus the more powerful the beam of light.—Ed.]

### Twenty-five Amperes (Frozen) Sufficient For an Arc.

By M. M. LEICHTER.

Many operators of motion picture machines do not realize or understand what amount of current they are burning at eighteen amperes (separating) and twenty-five amperes (frozen), which is the standard scale of the New York Board of Fire Underwriters.

Very often you hear operators complaining that their arc is not getting enough pressure and they will cut out from their resistance so as to draw from thirty to forty amperes, thereby setting their electrodes a-spurring, which volatilizes from the intense heat. Although they obtain a brighter light, their resistance becomes a heated-red, which is only a waste of current and cause for trouble.

Now cut in your resistance until the coils are cool or throwing but little heat, have good contacts, solid, and you will find that the result will be that you get a bright light and draw less current.

Fusing is very important as a valve or safety guard to protect any overflow through the conductors. Never go over five per cent. over the amperage you require.

I lately visited a friend who is operating in one of the theaters along the Bowery and noticed the use of seventy-five amperes at the cut-out on the machine, fifty at the mains, and he only had a twenty-five ampere meter. He was in a very bad position and unprotected from what

might result in an overflow and blow out at the meter, as his fusing was altogether too heavy for his conductors.

I would advise you all to protect yourselves from this kind of trouble by having your machine as lightly fused as possible. Then the next important factor is the setting of the electrodes so as to set the positive (the upper carbon) one-eighth of an inch in front of the negative (the lower carbon). On alternating current have them vertical, as then neither are perpetually positive or negative, as the current alternates in both.

It will be to your advantage if you follow this bit of advice and you will then assure yourself that twenty-five amperes is plenty for an arc and your light will be much brighter.

### News and Notes.

#### PICKED UP AMONG THE SLIDE MAKERS.

The music publishers held a meeting last Monday and most of them agreed not to loan any more lantern slides to singers or theaters, but hereafter to charge \$1.00 per week rental for a set of slides. This means that there will be fewer changes of song slides in the theaters and that singers will in the future buy their own slides from the makers or go without them. The rental bureaus will profit.

The Hitland Slide Company has been selling off its old slides for \$3.00 per set. This is raising a rumpus with manufacturers who hold to the price in which there is a profit, as letters are pouring in to them from their patrons demanding a cut in the price because one establishment that has discontinued manufacturing has sold out its stock for a cut price.

The leading manufacturers of lantern slides for illustrated songs view with great satisfaction the action of the music publishers in refusing to loan any more slides, and of their turning the orders that come to them over to the slide makers. It means simply the restoration of reasonable prices again and that the slide maker with his increasing expenses for material—due to the photographic material trust—will be able to live instead of being compelled to slave for a pittance.

The music publisher is primarily to blame for the condition of the slide business. He argued that because he had to give his slides out to the singers free the slide maker ought to lower his price. This was false business ethics, but the slide makers did shave their prices when they found their business was going to cut-throat competitors, who, while they never did good work, are getting the work. Then the quality of the work began to come down, until to-day a man like John L. Stoddard would be insulted if you called much of the work turned out "lantern slides" in his presence. The first large manufacturer to cut the price of slides from 50 to 35 cents was Alfred Simpson. Immediately he was swamped with work and other makers had to meet his price to keep their trade until the price finally settled to \$5 a set, leaving a very small margin of profit for good work. The sufferers have to a great extent in this business been the girls who color, as the price for labor has steadily declined as the music publishers howled for cheaper slides. If the slide makers can come together like the film renters have done it is possible that they could adopt measures that would be mutually beneficial.

## The Film Service Association.

### MANUFACTURERS' MEETING.

#### A New Selling Schedule and Other Changes Go Into Effect in June.

The film manufacturers operating under the Edison patent license held two important meetings at the Edison Manufacturing Company's headquarters at No. 10 Fifth avenue, New York City, on Wednesday and Thursday of the past week. It was decided to simplify the scale under which film subjects are sold by doing away with the perplexing sliding scale. It appears that under the new arrangement purchasers of film will be able to buy at practically the same prices prevailing under the existing schedule, and will be spared the prevailing expenditure of cash.

The new regulation will go into effect on June 1, 1908, with the expiration of the one that went into effect on March 1, last. The retail price of films is to remain at 12 cents per foot. The standing order price is to be 9 cents per foot, regardless of the number of films ordered. The purchaser who places a standing order for one film will get the same rate as the one who takes a dozen. All customers who faithfully comply with their agreement and keep up their standing order for the three months succeeding June 1, 1908, will be entitled to an additional rebate of ten per cent at the expiration of that period.

It is stated that considerable business of a very important character was transacted during the two-day session that will not be made public at present. Many requests and suggestions from members of the Film Service Association were considered. In compliance with some of them, it was decided to allow standing orders to be cut down or withdrawn on fourteen days' notice. Heretofore thirty days' notice has been required. A concession was also made to film renters who maintain branches and wish to have them required to place a standing order for each branch with each manufacturer. These renters can now place one standing order with each manufacturer and have direct shipments made to his headquarters and branches. The only condition imposed is that the branches must be bona fide. The meetings were the most important held since the convention held in Buffalo last February, and some very interesting developments are expected.

### Film Manufacturers

#### MUST PAY ROYALTIES ON MOVING PICTURES.

They Are Theatrical Pantomimes and Come Under Copyright Laws, Says Judge Lacombe.—Decision Is of Wide Import to the Producers of Moving Picture Films.

Judge Lacombe, sitting in the United States Circuit Court, has handed down a decision in which he declares that moving picture shows come within the copyright law, and that the exhibition of films of scenes from copyrighted plays or books are violations of copyright, in that they are pantomimes, and, therefore, theatrical productions.

The case was brought before the court on an action for damages and injunction brought by Harper & Brothers, Klaw & Erlanger, and Henry L. Wallace against the Kalem Company, manufacturers of moving picture films and machines, for reproducing certain scenes from "Ben Hur." The publishers own the copyright of Gen. Wallace's book, and Klaw & Erlanger hold the producing rights. Mr. Wallace is the son of the late author. Judge Lacombe granted the injunction after argument by David Gerber, of Dittenhoefer, Gerber & James, for the complainants, and Henry L. Cooper, of Kerr, Page & Cooper, for the defendants. In his decision the Judge says:

"The result obtained when the moving pictures are thrown upon the screen is within Daly vs. Webster, an infringement of various dramatic passages in complainants' copyrighted book and play. To this result, defendant, the Kalem Company, undoubtedly contributes. Indeed, it would seem that it is the most important contribution."

The case of Daly vs. Webster, to which Judge Lacombe refers, was an action brought some eight years ago by the late Augustin Daly to stop the production of the railroad track rescue scene in William A. Brady's "After Dark," which he claimed was copied from the similar scene in his "Under the Gas Light." Judge Lacombe granted the injunction in this action, and it has served as a precedent.

Mr. Gerber argued that the representation of moving pictures of scenes from "Ben Hur" violates the clause of the copyright law which interdicts "printing, reprinting, copying,

publicly performing, or representing" the copyrighted book or play. Mr. Cooper argued that a moving picture exhibition is not a dramatic performance in that no words are spoken, but Mr. Gerber placed stress on the addition of the words "or representing," arguing that if simply a true performance had been meant in the law the words would not have been added. Judge Lacombe upheld him, declaring that the exhibitions are dramatic performances of the nature of pantomimes, in which there are no words spoken.

The decision will have a most important effect on the moving picture business all over the country, films of many popular plays being in circulation and others in course of preparation. Some of those which have already been exhibited are "The Merry Widow," "Way Down East," "The Moonshiner's Daughter," "Dr. Jekyll and Mr. Hyde," "Monte Cristo," "Nellie, the Pretty Typewriter," "Kathleen Mavourneen," "William Tell," "The Shaughraun," and "Farsfall." Announcement was also made a short time ago that a Broadway theatrical firm was making preparation for the production of a repertoire of modern plays by means of moving pictures and phonograph attachment.

Down to the present moving picture concerns have never troubled themselves with royalties. Mr. Cooper said yesterday that he could not tell what course he would take now until he had conferred with his clients.—New York Times.

### NEWSPAPER COMMENTS ON FILM SUBJECTS.

"Little Easter Fairies" is an especially noteworthy attraction.

"The Dancing Nig" is one of the most humorous affairs ever produced in life-motion pictures.

"The Military Air Ship" is a very interesting animated picture.

"Michael Strogoff" is a picture of thrilling interest.

"The Squaw Man" is one of the best pictures of American life ever presented.

"Briarcliff Race" is one of the most realistic pictures of racing contests ever shown.

"The Robber's Sweetheart" is a thrilling dramatic production.

"Washington at Valley Forge" is an interesting picture that appeals to young and old alike.

"The Expected Man in an Overcoat" is another excellent comedy.

"The Wonderful Lion Killer" is a sensational film showing remarkable courage.

"The Cider Industry" is a highly interesting and studios picture.

"The Enchanted Boots" is a mystic guessing picture.

"The Cowboy and the Schoolmam" is a dramatic and sensational comedy.

"Hulda's Lovers" is so very funny that the people keep their seats for another laugh.

"Jealousy" is one of the best subjects in the picture line that has been presented for some time. It is full of interesting situations and tells a story which has a decided moral to it.

"James Boys in Missouri" is a thriller from beginning to end and cannot fail to please.

At the Glob today the magnificent picture entitled "Nero at the Burning of Rome" is one of the best attractions that this house has ever produced. It follows out the historical description in every respect and holds the audience breathless from start to finish.

Next week we will publish an article on "The Lecture," and in this connection will say that lecturers are becoming very popular in many theaters as a variation from the illustrated song between the films. We understand that the Williams, Brown & Earl make a specialty of furnishing sets of slides to those who can prepare original lectures, and they are also preparing travogues and lectettes which they will send out with special sets of slides.

In commenting upon a cartoon issued by the National Film Company, of Detroit, a few weeks ago, we remarked that it showed a crowd of renters scrambling to get into the headquarters of the Independents. Our attention has been called to the fact that the crowd of little fellows are independent exchanges and not renters. See the point?

**Send \$2.00 for a Subscription to the Moving Picture World—the only independent newspaper in the trade.**



Twenty-five dollars per year is the license fee that went into effect on May 1 in Cohoes, N. Y.

The theater managers in Norfolk, Va., have induced the board of aldermen to reduce the taxation fee to \$100 per year.

An inexperienced man at the machine caused a \$250 loss to Dan Seybert, of Kankakee, Ill., last week. No excitement.

Chicago, Ill., April 29.—The Haymarket, the big West Side vaudeville house, will close next Sunday night, and as soon thereafter as possible moving picture shows will be given.

The idiosyncrasy of some people is sometimes brought home to them in a convincing manner. The proprietor of the Nippon Theater, in Sacramento, Cal., dropped a lighted candle among his stock of films. Result, \$2,500 loss; no insurance.

York, Neb., May 1.—F. J. Grojean, proprietor of the "Jollo" moving picture show, left before his creditors had time to cash the checks he gave them. The total amount of indebtedness amounts to about \$200.

The question of whether Oswego, N. Y., is to have moving picture shows on Sunday is to be decided by the appellate division, appeal having been taken in the case of W. A. Wesley against the city officials of Oswego. The moving picture shows on Sunday were recently closed by the city.

Marysville, Cal., April 23.—The Fire Wardens have notified the proprietors of the several moving picture shows in this city that they must proceed immediately to line the interior of the booths where the picture machines are kept with asbestos and must cover the outside of the booths with sheet iron.

The Airdome Theater, Columbus, Ind., T. D. Bayne, proprietor and manager, is one of the lately opened Western theaters which is strictly up-to-date. Mr. Bayne informs us that the crowds are coming his way. He is making a feature of the travelogue and varies his discourses on historical and geographical subjects with comic pictures.

Simon Alexander, proprietor of the Central Theater in Cambridge, gave one day's receipts to the Chelsea relief fund. Representatives of Cambridge newspapers sold tickets at the afternoon and evening performances and turned over the receipts to the Cambridge relief committee. This was a generous action as well as a good advertising stunt on the part of the theater owner.

While in the office of the Manhattan Film Exchange (Hart & Davis) the other day, we could not help noticing that a party was trying to induce them to purchase a set of song slides which he could not, or would not, prove clear title to. As remarked elsewhere in these columns, this is a practice of some singers, but we were glad to see that the manager of the concern, Mr. Purdy, refused to consider the proposition. By the way, the Manhattan Film Exchange is not a new concern, although not large advertisers, but they have the goods and their customers are steadily increasing.

We were present during a demonstration of the Auxetophone in the office of Miles Bros. the other day and were much impressed by the simple method for obtaining perfect synchronization between the projecting machine and the phonograph. The Auxetophone is a specially loud and clear type of phonograph which is placed near or behind the screen and the operator throws on the disc and renders grand opera while the operator throws on the screen the pictures of the singers taking part in the opera in a very lifelike and realistic manner. Italian operas may

not be the most popular subjects for phonographic records, but in this case the vocalization was remarkably clear, and, together with the pictures on the screen, had a peculiar fascination.

The Helf & Hager Music Publishing Company, of 43 West Twenty-eighth street, recently sold a lot of old slides (broken sets filled in) to a Chicago film agency with branches in Salt Lake City, Utah; Memphis, Tenn.; Evansville, Ind.; and Omaha, Neb., at \$3.00 per set. The people of the West will now no doubt be regaled with illustrated songs the sets of which will contain a miscellaneous lot of junk from every slide shop in America. The firm who bought these slides has been complaining that its slide service was just self-sustaining, and has been notifying the makers of original slides with letters that contained suggestions that unless they could come down to \$3.50 per set and give free music they could cancel the subscription of that house. As near as we can find out every maker of original slides cancelled the subscription. This house is not the only one trying this ruse on the slide makers. It is reported that the Highland Slide Company and the Helf & Hager slide establishment have discontinued the manufacture of lantern slides and from all accounts will not resume it. But they have raised trouble in the slide market by exciting the cupidity of certain film renters who see them to try and depress the price of the product of regular makers. Most of the junk slides sold to the Chicago film agency had been used but little except by singers paid a salary by the song publishers.

#### From our Paris Contemporary—"Filma."

Mr. Emile Pathe, of Pathe Freres, and Leon Gaumont, of Gaumont & Co., have been promoted knights of the Legion of Honor by the French government on account of their merits in the French industry.

The Italian firm of Carlo Rossi, in Turin, is in course of liquidation. Mr. Rossi is associated with the Society Italian Cines, in Rome, being one of the directors.—Filma.

A Russian talking machine firm has paid \$27,000 for a couple of songs by the celebrated opera singer, Chabinski.

The Italian firm, Sonzogno, in Milano, has entered a suit against Pathe Freres, in Paris, claiming that the famous film "Ali Baba" is a copy from their original subject.

A stock exchange of the Wall street type is organized in the Boulevard de Strasbourg, Paris, France, with exclusive regard to the moving picture trade. Films are bought and sold by the "mile," according to the current value, and all kinds of stock in electric theaters, amusement halls, penny arcades, manufacturing plants, etc., brought on the market by the Parisian "cino-bulls and bears."

#### WASHINGTON, D. C. WANTS PICTURE MACHINES INCLOSED.

Fire Chief Belt has recommended to the Commissioners that moving picture machines used in the five-cent theaters and the regular theaters of the District, be inclosed in fire-proof boxes.

#### NO MOVING PICTURE SHOW TAX IN PENNSYLVANIA.

According to an opinion just rendered by the Auditor General of the State, moving picture shows cannot be classed as an opera house or theater.

The opinion says that the act does not provide for the payment of a license by moving picture shows, as they can not be classed as an opera house or a theater. There was an act before the recent Legislature imposing a nominal fee upon all such places of amusement, but the act failed to pass, and the Auditor General says that he knows of no law imposing a license for State purposes on such exhibitions.

#### ST. LOUIS PICTURE SHOWS MAY USE TENTS.

St. Louis, Mo., April 29.—Building Commissioner Smith yesterday got an opinion from City Counselor Bars which was to the effect that the operators of moving picture shows may escape the new nickelodeon ordinance almost entirely by using tents. It was the opinion of Smith and License Collector Alt that tents were practically barred by the new ordinance, but the show men saw a loophole, and more than twenty of the one hundred in the city have applied for permits for tents. Smith says he thinks he will be able to bar tents from the fire district by interpreting the laws to make a tent a building.

**SALOON MEN FIGHT SHOWS.**

Tamajua, Pa., April 27.—The saloon proprietors are now agitating against the moving picture shows. These attractions, the saloon men say, are taking the crowds from their places of business.

Throughout this section there is not a town having a population of over 3,000 that does not boast of at least two of these shows, while some have as high as four, this town being one of the latter class. All these shows are well patronized. Men and boys who would otherwise frequent the saloons go there, making the rounds of the shows each evening.

The saloons in some of the towns are endeavoring to have the shows taxed in the same manner as circuses and opera houses.

**MOVING PICTURES WIN OUT.**

Keith & Proctor's 125th Street House to Give Such Entertainment.

Another important surrender to the popularity of moving pictures was made last week when Keith & Proctor decided to devote their 125th street house to future classes of entertainment. The change takes place on next Monday.

This leaves Keith & Proctor with only two houses—the Fifth Avenue and the Harlem Opera House—for straight vaudeville and stock dramatic performances. The promise is made that what has been lost by quantity in turning over the Fifty-eighth street and 125th street houses to motion pictures will be made up for in the quality of amusement to be furnished in the Fifth Avenue and the Harlem.

**WASHINGTON OPERATORS APPLY FOR UNION CHARTER.**

Spokane, Wash., April 27.—With the consent of the central labor body, the operators of moving picture machines in this city have applied for a charter from the stage employees' international, the moving picture men being formed as a branch of that organization, though separate from the local union of stage employees.

There are now enough operators of the picture machines in the city to hold a charter, and the application has already been made. It is expected that the charter will arrive in the city within the next two weeks, and the new local will at once be formed.

The taking out of the charter settles the dispute between the Empire Theater and the stage employees' union, the management of the theater having refused to force the moving picture man into the stage employees' union.

**FIGHT PICTURES DO NOT GO IN SOME PLACES.**

Boone, Iowa, April 26.—Mayor A. S. Farrow has set his foot down emphatically on the exhibition of prize-fight pictures in the city. Some time ago he had to warn the proprietor of the Scenic Theater, Mr. Kahn, not to attempt to do such a thing, as it was against the State law. The Scenic again advertised a series of prize-fight pictures, and Mayor Farrow got more than mad. He hastened to the playhouse shortly before the time for opening the show and notified those in charge that the pictures must not be placed on exhibition. The manager expostulated, but the mayor told him that he meant business—the prize-fight pictures must go back to the film houses where they originated.

The mayor then got busy and looked up the records of the license issued to the Scenic. This was found to be in arrears, and before any kind of moving pictures could be put on, the managers had to have over enough money to take out another license.

**FIRE FAILS TO START PANIC.**

Alton Theater Crowd Calmly Gazes on Spreading Flames.

Alton, Ill., April 29.—An audience which packed the Electric Theater, on Third and Market streets, last night, not only refused to become panic-stricken when a fire started in the house, but insisted on remaining and watching the flames as they lapped up the stage. The theater attaches and police had a hard time driving the spectators out to enable the firemen to operate.

About 500 persons were watching the moving pictures, when a film ignited in the machine and flames burst through the operating cage. Theodore Hamilton was singing "When the Sheep Are in the Fold," when Harry Adams, the operator, yelled to him that the cage was on fire and to warn the audience to flee.

Hamilton shouted the warning, but the people just stood up in their seats and gazed calmly at the spread of the flames. Adams attempted to throw the blazing reel out of the side door, and was burned on the right arm and hand.

When the firemen arrived they assisted the theater attaches in driving the crowd out of the building, which at that time was filled with smoke. There was a considerable property loss.

**WHEN A SHOW IS NOT A THEATER.**

Columbus, O., May 2.—Mayor Bond announced yesterday that he would not permit the High Street Theater to be open Sundays as an exhibition showing the progress of baseball games and for moving pictures, nor would he permit Keith's to open for moving pictures. Mayor Bond said that under the law, moving picture shows were not classed as theaters, and for this reason he would distinguish between the large playhouses and the smaller shows, which have been given permission to open for moving pictures only. The law provides that theaters shall not be open Sundays, and Mayor Bond held that this would prohibit moving pictures or performances of any kind, Sundays, at the large playhouses.

**SAFETY DEVICES WORK TO PERFECTION.**

Muncie, Ind., April 29.—At one of the local theaters last night the fire protection devices were unexpectedly tested and shown to be equal to the purpose for which they were recently ordered by the State factory inspectors. At the Theatatorium, on South Walnut street, a spark from the carbons of the moving picture machine jumped and ignited the film, with the result that the film was destroyed. The automatic fire shutters over each opening worked as they had been planned and immediately when the fire broke out, the lids snapped down and the steel-lined room of the picture building was cut off entirely from the rest of the theater. There was quite a crowd in the place at the time, but few were aware that there had been a fire. Miss Ingman, who was at the piano, knew that fire had started, but she kept at her post and continued to play the piano until the last vestige of the blaze had been extinguished. The machines and films were damaged to the extent of \$250.

**NOTES FROM OHIO.**

Fostoria.—Dr. Kiser is planning for a fine opening of the Pathe Theater.

Portsmouth.—The Howard Theater in Huntington has been sold to the Lexington Hippodrome Company, who will reopen the place.

Warren.—Col. D. S. Fisher, of the Theatatorium has leased the Spill storeroom on Main street, and will convert it into a moving picture and vaudeville house.

Columbus.—Mayor Bond has issued an order permitting moving picture shows to reopen Sundays. The order was made with the understanding that shows of an educational character shall be given and that there shall be no vaudeville performances nor singing.

Ashland.—The Dreamland Theater is running a line of subjects that are drawing large crowds of Ashland people.

Cleveland, Ohio, April 26.—Moving pictures will replace musical comedy at the Lyceum this week. Following the move made by the managers of popular priced theaters in several cities throughout the country, the Lyceum Theater will inaugurate its Spring season to-morrow with a moving picture show, which will run continuously from 1 o'clock in the afternoon until 11 P. M.

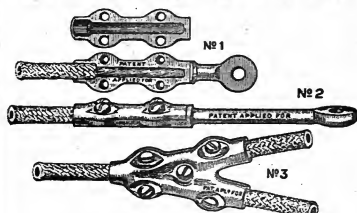
**SHOWS POPULAR IN MEXICO.**

Monterey, April 22.—Moving picture shows are taking this city, as is evidenced by the fact that two more shows have opened up in expensive parlors, which makes a total of five running every night. All the shows now in operation appear to be doing a good business in spite of the general monetary depression.

**When writing to advertisers please mention the Moving Picture World.**

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## SPECIAL

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If you have not tried tinting your pictures in this way you have not made your show as good as you can. Money refunded if outfit is not satisfactory.

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A. T. Moore, Manager  
Kinetograph Department

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The publishers complain that the singers sell the slides to dealers in lantern slides. The singers argue that when the publisher gives them a set of slides and they sing the song for several weeks they have paid for them and they can do as they please with them, as in any other way the advantage accrues entirely to the publisher. The matter of lending slides any way is a bad one. Any singer who earns his living singing is a poor "shack" if he cannot buy the tools of his craft, but the publisher is entirely to blame for the crooked business that has grown up with the loaning of lantern slides, and if any singer on that black list is more crooked than the publishers of popular music to whom it was sent the writer would like to make his acquaintance, as he would be a criminal curiosity.

If a singer does not return a set of slides the publisher loans him, it is only a "simple breach of trust" anyway, and the publisher has no more redress than he would have if he loaned a man \$5.00 or anything else without security, for instance the taking a note from an irresponsible party without a good indorser. The publishers are to blame and if they will be straight themselves they will get fair treatment from the singers. We desire to warn them, too, that that black list may cause trouble for the man who compiled it and sent it out.

Yours truly,

A SINGER WHO PAYS FOR HIS SLIDES.

#### SOUND TALK FROM A GOOD OPERATOR.

Brainerd, Minn., April 25, 1908.

Editor Moving Picture World.

Dear Sir—I am a reader and admirer of your paper, as I believe you are striving to advance the art and usefulness of moving pictures. I have been in the business since 1898, and during that time I have been up against several difficult problems, but I think that the business is now in serious danger, and something should be done to safeguard it. I think that the Edison people have made a good step in the right direction when they made it a rule to return all film after it has been run for a certain time. Now I think that the F. S. A. should make another rule governing the class of operators that handle their films. It takes experience to produce a good picture, even with a good film. I am not a crank turner, neither do I claim to be the best operator in the world, although I have a situation and manage to hold it. But I shudder for the outlook for the growing tendency of the exhibitor to replace the man of experience with youths and crank turners. It is wrong in principle and an injustice to the public and a menace to the business in general.

I find in many reels that the film has been damaged by being burnt, scratched, torn or in some way damaged, and

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80 Greenwich Avenue, City

APRIL 27th, 1908

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Very truly yours,

ARCHIE L. SHEPARD

NO HEAT

NO TROUBLE

Approved by N. Y. Board of Fire Underwriters  
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J. H. HALLBERG  
32 GREENWICH AVENUE, NEW YORK, U. S. A.

# Announcement Extraordinary!

We beg to inform you that

THE PITTSBURG CALCIUM LIGHT AND  
FILM CO.

have selected as their first big distributing depot  
the city of

# Toledo, Ohio

and are now ready to supply you with their premier  
high-class film service at the price you want to pay

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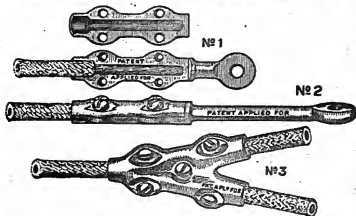
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Editor Moving Picture World.

Dear Sir—The music publishers have issued a list of the singers who have borrowed slides from them during the past two years and not returned them. A party who saw the list informed the writer that it is a long one and contains the names of some men and women who are famous ballad singers. He said it was practically a black list (which, by the way, is forbidden by law, a severe penalty being attached to the issuing of a black list in this State) and warns the publishers against these parties. The simple fact that many publishers have been in the habit of leaving slides with a note to the singer in their dressing room at theaters is alone enough to condemn this list, and every publisher in New York who issued lantern slides has been guilty of this practice. Everyone of them have advertised also that they do not loan slides and only sell them for \$5.00 per set, but that they will buy them back when the singer is through with them. How well this agreement has been kept many singers (who did not know the ropes well enough to get their slides for nothing) will testify to after singing a song for weeks and then having the publisher refuse to take them back.

The publishers complain that the singers sell the slides to dealers in lantern slides. The singers argue that when the publisher gives them a set of slides and they sing the song for several weeks they have paid for them and they can do as they please with them, as in any other way the advantage accrues entirely to the publisher. The matter of lending slides any way is a bad one. Any singer who earns his living singing is a poor "shack" if he cannot buy the tools of his craft, but the publisher is entirely to blame for the crooked business that has grown up with the loaning of lantern slides, and if any singer on that black list is more crooked than the publishers of popular music to whom it was sent the writer would like to make his acquaintance, as he would be a criminal curiosity. If a singer does not return a set of slides the publisher loans him, it is only a "simple breach of trust" anyway, and the publisher has no more redress than he would have if he loaned a man \$5.00 or anything else without security, for instance the taking a note from an irresponsible party without a good indorser. The publishers are to blame and if they will be straight themselves they will get fair treatment from the singers. We desire to warn them, too, that that black list may cause trouble for the man who compiled it and sent it out.

Yours truly,

A SINGER WHO PAYS FOR HIS SLIDES.

#### SOUND TALK FROM A GOOD OPERATOR.

Brainerd, Minn., April 25, 1908.

Editor Moving Picture World.

Dear Sir—I am a reader and admirer of your paper, as I believe you are striving to advance the art and usefulness of moving pictures. I have been in the business since 1905, and during that time I have been up against several difficult problems, but I think that the business is now in serious danger, and something should be done to safeguard it. I think that the Edison people have made a good step in the right direction when they made it a rule to return all film after it has been run for a certain time. Now I think that the F. S. A. should make another rule governing the class of operators that handle their films. It takes experience to produce a good picture, even with a good film. I am not a crank turner, neither do I claim to be the best operator in the world, although I have a situation and manage to hold it. But I shudder for the outlook by the growing tendency of the exhibitor to replace the man of experience with youths and crank turners. It is wrong in principle and an injustice to the public and a menace to the business in general.

I find in many reels that the film has been damaged by being burnt, scratched, torn or in some way damaged, and

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APRIL 27th, 1908

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too often patched, and poorly patched. A patch means a jump in the picture on the screen, and this is the best way to make an audience tired instead of satisfied. If there is any way to prevent this it is in employing men that understand the business and know how to handle a film to preserve its usefulness and get the best results on the screen. I know that many good men are going idle rather than work for the wages that managers of small amusement places want to pay. If the managers could be made to understand the responsibility that rests on the shoulders of the operator they would not allow boys in the operating booth for any money. If the manager that is hampered by a poor operator would only try a good man once he would realize that the amount of worry that was lifted from his shoulders would make the services of the man cheap at twice that which he would have to pay him.

The American public want the best, and the house that puts up the best show will get the crowd. I do not want to boast, but I have had people come from places where they had seen the same picture that I was running and say that they saw things in that picture that they did not know were there before. "You must have a better grade of film," "How do you do it?" "It did not hurt my eyes to-night as it did before," and many such remarks. Perhaps it was the very same film, after several days of more hard usage, but I made good.

I do not write this in a boastful spirit, but because it is the echo of the tale that is told by many a good operator that is now out of a position, and if you care to publish my remarks it may set some managers thinking, and eventually do some good to the business.

Nothing will turn the public against moving picture shows so much as to witness the wretchedly puny pictures that some managers seem to be satisfied with. Anything to get the people's money. But the worm will turn.

Give the public always the best that is possible—let them see that you are trying to please them and they will stick to you. Exhibitors, film renters, managers, and operators, in fact all who are in any way interested in the business, should realize this and unite together to bring about a change for the better. As I said before, if the F. S. A. would make it a rule to only rent their films to concerns that employed an experienced and licensed operator, it would be the best thing that ever happened for the business in general.

Yours for the betterment of the business,

R. F. A. SMITH,  
Operator Bijou Theater.

### AN EXHIBITOR AIRS HIS GRIEVANCES.

Clifton Forge, Va., May 1, 1908.

Editor Moving Picture World.

Dear Sir:—As I have watched the situation very closely since the Film Renters' Association organized, I am in a position to give the exhibitor a few facts. I have been conducting a moving picture show here in a small town of six thousand of the best people on earth. When I opened a year ago, I did business with the Cincinnati Film Exchange, 214 West Fifth street, Cincinnati, Ohio, and received from them three changes of films and three sets of song slides per week. I am now connected with an association organized. The Cincinnati people did not affiliate with the association, and I immediately quit business with them and went with an association branch, located in Memphis, Tenn. I considered this house A No. 1, and I believe to-day that it were conducted as per wishes of the president that it would be among the best in the film business. At any rate, I wrote this firm that I was running three changes per week, and, of course, received the usual old gag—the manager wrote me that he would only send me A No. 1 stuff, one reel and one song at a shipment. He requested me to send him a list of all subjects and songs that I had run up until that date, which I did, with the assurance that he would send me no repeaters.

He sent my list back with the remark that he did not check it up, as I had run about everything on the calendar, but said that he had instructed his shipping clerk to ship me nothing but late stuff. In a few days there came a repeater, which I immediately returned to him, and also sent the list back again, requesting him to check it up and not send me any more repeaters, as I would positively not run them. He wrote that he was sorry it occurred, and assured me that there would be no more repeaters. In a week came another repeater, and as I was paying a week in advance, I immediately returned it C. O. D., \$7.50, which amount they

justly owed me. The reel lies in the express office at Memphis yet, as the Exchange refuses to receive it, and they keep sending me a bill for five dollars a day, which I certainly will not pay. Meanwhile I wired an Independent concern to take up my service.

I realize that I am only an exhibitor, and that any opinion I may express about the association will not have any weight in the settlement of this seemingly vexatious question of film rental. As to the Independent exchange with whom I now do business, I can say that I have never dealt with fairer men. It will take a good deal to make me believe that the association is trying to do the fair thing by the exhibitor. After the experience I have had it looks to me as if the fight between the association and the independents is a sort of "fight dog, fight bear" affair, if we exhibitors are to believe what we are told by first one side and then the other. We will "be d—d if we do, and be d—d if we don't." So far as the association is concerned, it might as well throw off its cloak of hypocrisy and quit trying to make us exhibitors believe that it was organized out of the kindness of its heart for the sole benefit of the exhibitor. We all know that it is a trust, although it may be so skillfully organized as to evade the trust laws, but if any one is to be caught between the mill stones it will be the association members rather than the exhibitors, for the exhibitor is as necessary to the manufacturer as the manufacturer is to the exhibitor.

I certainly can not believe that the manufacturers will impose such hardships on the exhibitor as would tend to put him out of business. They will not "kill the goose that lays the golden egg." Until the time comes that the manufacturer, through the association, becomes oppressive, let us possess ourselves in peace, content to let the two factions fight it out among themselves. In the meantime I am sure that there will arise a strong organization of exhibitors for protection against all forms of oppression, whether from the film manufacturers or from fool legislation.

I am under the impression that if I still wish to remain in the business that I can successfully continue it either with a liberal use of pictures if the price permits, or with the very moderate use that oppressive prices may necessitate; if the latter emergency should arise. Who would suffer more than the manufacturers? Let us keep cool and prepare to meet the issue when it comes, and not weaken or become frightened at the shadow.

Respectfully,

C. H. LOWE.  
Sec'y and Manager, Electric Theater Co.

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A. A. LEICHTER, 1785 Madison Ave., New York City.  
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FRED E. PERRYMAN, 504 State St., Bristol, Tenn.  
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F. A. BAGLEY, 1308 N. Main St., Sioux Falls, S. D.  
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Most probable was the assumption of Shakspeare  
"Imperial Caesar, dead, and turned to clay, might  
stop a hole to keep the wind away," but, with  
what scepticism would he received the assertion  
that a shapeless mass of clay could mould itself  
into the features of a living classic? President  
Roosevelt. Nevertheless, such is a fact, as  
shown in this Biograph subject, which is most  
timely, the nation at present being agog at the  
coming presidential possibilities.

A convention is held at the club, with a view  
to selecting a worthy successor to the present  
Incumbent, and each delegate is steadfastly deter-  
mined upon his own choice of number. The room  
is graced by a large bust of Roosevelt, and the  
idea is to replace it by the figure of the com-  
ing man. One member, Charles H. Hughes, the  
editor favors Taft, another Fairbanks, and so on,  
until the assembly is thrown into a tumult of  
disension finally botting, all of them, to have the  
bust made. Into the sculptor's atelier they burst,  
each giving the amused chiseler, who is at the  
time at work on a statue of Terpsichore, an order  
to make a candidate paying no attention to the  
dissonance. On their departure the sculptor finds him-  
self possessed of more money than he knows what  
to do with, so taking his model, who has in the  
meantime hidden behind the screen, goes to a neighbor-  
ing cafe to dine. Having an inordinate capacity  
for booze, he gets gloriously mellow and winds up  
in the "cooler," whither he is dragged struggling  
by a couple of stalwart "Bobbies." He is thrown  
into a cell, where the iron bars prove a serious  
portent in the way of liberty. Throwing himself  
on the cot, he sleeps while the wine-induced per-  
turbations conjure most weird hallucinations. Suddenly  
he awakes, and sees a huge man enter the cell  
slowly and with invincible aid, form themselves  
into busts, of Taft, Fairbanks and Bryan. Then  
another man appears and mounds him dead into  
the G. O. P. elephant, then an animated "Teddy Bear,"  
and finally into a speaking figure of Theodore Roosevelt,  
whose features relax into smiling delivery  
of "De-lighted." Possibly it might have been this  
last aroused the sculptor, for he awoke and found  
"his pipe is out." It was but a dream. The film  
as a whole is the most mystifying ever produced,  
and one of the most amusing. 575 feet.

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Here Comes the Bride.—Exterior of a fashionable  
chance—Reporters arrive with cameras to take  
pictures of the beautiful American bride and her  
titled husband, the Duke de Montaigne.

**The Bridal Couple Appears.—**Horried at the  
cameras.

**A Hurried Retreat.**—They plan to evade the cam-  
eras.—The carriage is ordered to meet them a few  
blocks away from the church.

**The Bride Leaves Her Duke.**—While stealing out  
the back entrance of the church, the bride and  
groom are discovered by the reporters.—They run  
down the street followed by the newspaper re-  
porters and camera fends.—The bride leads.—The  
duke follows and falls into an excavation in the  
street.—The bride misses her duke but still hurries  
on followed by reporters.—The poor disheveled duke  
climbs out of the hole only to find his bride far  
in the lead.

**The Chase.**—With her bridal robe all torn and  
soluble, the poor frightened bride follows, followed  
by reporters of every description, including some  
of the most famous reporters. Duke and bride  
comes trailing behind—down steps—Over fields—  
Through fences and over golf links.—The duke en-  
deavors to catch up. The bride is cornered by a  
high board fence.—With no chance to turn back she  
climbs over the fence followed by her pursuers.—  
Through the back yard and into the house, they  
tear through the janitor's apartments, startling  
them by their heading passed.—The duke is pushed  
aside in the chase.—The bride reaches the waiting  
carriage.—The disheveled duke fights his way  
through the crowd of reporters.—At last he reaches  
his fainting, weeping bride.

**Together at Last.**—After hard driving they leave  
the reporters behind and feed secure from the cam-  
eras. Suddenly the carriage window drops down,  
the camera is thrust in, a flash light and the  
picture is taken after all.

**Snapshots.**—Various views show the ludicrous  
attempts in which the camera papers pictured the  
beautiful American bride and her husband, the  
Duke de Montaigne, as they were leaving the church  
after the ceremony. 755 feet.

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**F. J. HOWARD, 564 Washington Street, Boston, Mass.**  
(Opposite Adams House)

**HONOR LOST—EVERYTHING LOST** (Great  
Northern Film Co.).—The old general has two sons,  
Gerhard, who is following the family tradition, as  
well as the inclination of his own mind, and has  
become an officer, and Paul, who wants to reform  
the world, and is a socialist. The two sons are in  
the sharpest contest to his family, who is most  
conservative. In spite of all entreaties from his  
mother, Gerhard broods his hatred against Paul.  
Paul is turned out from home.

One day Gerhard comes to see Paul, who is  
lately has bestowed upon him. He is living in a  
wretched chamber with a woman who professes  
to have saved him from a cruel fate, and to be his  
life, as he has himself. He has fallen deeper and  
deeper into the hands of the woman. In a moment  
away from the demoniacal woman. In a moment  
diagnos with the life he is living, he talks about  
brother back to home, but he succeeds in getting  
him so enraged, that he not only promises to re-  
main where he is, but he even takes his father's  
picture, which has always been sacred to him,  
tramples it under his feet and spits on it.

One day Gerhard comes to see Paul, who is  
very ill. He is kneeling down by the rug, which  
are covering Paul's body and is trying to speak  
to him, but a torrent of the most violent abuse  
in the only answer he can get. On his way down  
stairs he is followed by the curses of his brother.  
Paul dies in rage, and the woman avenges  
his death. She goes to the office, where Gerhard  
is "sitting," and she tells him of her husband's  
death. She steals some money from the regiment's safe.  
When the money is being missed, Gerhard falls  
into another hole, but he succeeds in getting  
woman teases against him, and he is sentenced to  
reformatory.

The young gentleman is totally broken down:  
Honor lost—everything lost. His father the old  
high-principled general has died, leaving him a re-  
volver. For the last time Gerhard is sitting at his  
writing table, and he is writing a letter to his  
brother, he kisses it, lifts the revolver, which he  
never just at the last moment is seized by his  
brother, who has been chosen to be his heir.  
But all her endeavoring words cannot induce him  
to live, his intention. He will not and he cannot  
live dishonored.

The noble woman does not vacillate. At once  
she makes her choice, and she chooses to die with  
her, then she must die with him. Far away out  
where the water is deep, they choose their grave.  
Tied together with a rope they jump out into the  
waves, which close over the loving couple and his  
them away at the bottom of the deep. 653 feet.

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**THE BABY STYLISH (Boss).**—Length, 345 feet.  
While the mother is being glared by the  
policemen sweethearts the babies escape and go  
on a strike. After parading around they are finally  
captured by the nurse, who is frantic over the  
disappearance of their charges.

**THE NEAR-SIGHTED HUNTER (Theophile Pa-  
thy).**—Length, 517 feet. He is subjected to the  
pranks of practical jokes, and owing to his defective  
eyesight kills barnyard fowl, thinking they are  
game birds, and is compelled to scannage the late  
farmers. He also accidentally shoots a load of bird  
shot into the back of another hunter.

**MARVELOUS PACIFIER (Urban).**—Length, 320  
feet. The effects of a wonderful medicine upon the  
temper of a young man who is a lawbreaker, and  
puts him in law, restoring love and affection in the  
homehold.

**FORGOTTEN ONES (Boss).**—Length, 260 feet.  
Pathetic scenes of two little homeless boys, who  
freeze in the doorway of a church. The priest  
and nurse takes them to his home, and is unable  
to revive them.

**A MISTAKE IN THE DARK (Aquila).**—Length,  
324 feet. A young man calls upon a young lady  
who is seated on a sofa with her husband, whom  
he is plain featured. The electric light goes out,  
and the lady leaves the room in the dark. The  
sunt takes her place. The young man seizes the  
opportunity to make love to the lady, and makes  
an appointment, thinking it is his lady love. His  
disappointment is keen when the undercurrent  
turns up the mysterious light.

**A PRIEST'S CONSCIENCE (Aquila).**—Length, 754  
feet. The priest's niece is deserted by her faithless  
sweetheart, and she is in the hands of the priest.  
He tries to convert her, but she is attracted by  
his attentions to another girl, and is killed by a  
jealous rival. The man girl is arrested and charged  
with the crime. The guilty man is stricken with  
remorse and goes to confession. The priest is be-  
trayed, and the girl is saved. A sensational scene is  
shown, to save his niece. A sensational scene is  
shown.

court follows, and the girl is found guilty. The real culprit writes a confession of the crime and destroys himself, and the girl is released.

**THE ACCUSED VILLAGER (Urban).**—Length, 824 feet. A man goes fishing and loses his hat in the stream. It is found by a tramp who holds up the farmer and robs him. In the struggle the farmer is killed. The tramp loses the hat, which the police find, and discovering the name of the fisherman on the band, arrest him, and he is found guilty and condemned. In fleeing, the tramp falls heavily and is severely injured. The fisherman is released and constantly sees visions of his crime. As he is about to die he confesses. The fisherman is released and releases his family in a most interesting manner.

**HARVESTING (Urban).**—Length, 337 feet. Vivid, picturesque and eminently fascinating. A superb series of pictures giving a most accurate and complete view of potato culture in Lancashire; ploughing, reaping and harvesting by hand and motor, and many acres of land undergoing the process of tilling. Flocks of sheep, herds of cows and their calves, and other pastoral subjects are submitted, while the conversion of standing corn to milling flour in the space of fifteen minutes makes a beautiful and interesting scene.

**KIDNAPPED BY GYPSIES (Urban).**—Length 574 feet. A picturesque and touching drama, in which the principal characters are cleverly enacted by a little boy and girl. The kidnapping, the woman life, the escape, the flight, the rescue, the conclusion, are depicted in wonderful faithfulness of detail. Delightful scenery of woodland, sea and shore forms a setting, and many thrilling and dramatic incidents are presented in this superb series.

**OSTER FARMING (Urban).**—Length 437 feet. A delightful series of pictures of the life of the oysterman caught. Every process is included in this beautifully toned film, and a more interesting account of one of our photographic specialties has never been produced.

**THE RIVAL LOVERS (Urban).**—Length 587 feet. An excellent romantic drama of intense interest. The costumes, scenery and characters of the period are well thought out and the film is faithfully reproduced, and this picturesque love story forms a most attractive series on novel lines.

**POOR SCHOLARSHIPS (Theophile Pathé).**—Length 527 feet. The pathos of the story is so touching that the subjects involved retain life interest throughout. The trials of a widow in taking care of her brood are depicted, many trials which she has to undergo, and ending in a happy sequel.

**MRS. STEPHEN'S SUSPICIONS UNFOUNDED (Urban).**—Length 497 feet. A touching story of a woman, Mrs. Stebbins is caught showing attention to one of the servants. He is reprimanded by his wife. After a time to work out the matter, she is convinced and concludes to shadow her apparently faithless husband. Mrs. Stebbins enters down the street with two bags supported on her hands. He sees away from a park bench and seating himself between the two bags lifts his pipe. After a peaceful smoke he does off to sleep with one arm around either bag. The girls, provoked at the rudeness of the man, very unceremoniously accordingly take their hats and coats and place them over the bags, giving the appearance of the man embracing a lady with either arm. Mrs. Stebbins, coming in quest of him, sees the sight, and rains a shower of blows upon him. The next day she is told that he has become dissipated, and the woman, delighted to find that her husband is faithful, embraces him.

**THE OUTCAST HEROINE (Urban).**—Length 294 feet. A drama of intense heart interest, and a touching story of a poor starving girl, who returns good for evil by her kind and unselfish devotion to a woman who had angrily refused her even a handful of bread.

**BOOTS MAGIC POWDER (Urban).**—Length 227 feet. A fair but shallow comedy. A young man returns good for evil by his kind and unselfish devotion to a woman who had angrily refused her even a handful of bread.

**TOMMY HAS THE EYE (Lux).**—Length 304 feet. A Naughty comedy of the type of the series of pranks by pulling his grandfather up with a fish hook and line. In danger of being caught he hides the fish hook under the table. Its discovery at dinner leads to Tommy's well-deserved chastisement.

**THE BARGEMAN'S WIFE (Urban).**—Length 610 feet. Life on a barge, with water scenes. The river pirates steal the barge and loot it. They are discovered by the bargeman and his wife, and a battle ensues, in which the bargeman is severely wounded. The little boy comes up and thinking his father is dead, he goes to the forest, and trails the pirates to their lair and leads a detachment of soldiers to the forest. The pirates, the forest follows, and the thieves are disabled one by one. Till only the one who shot the bargeman is left. He is wounded by the pirates, and the bargeman makes his last stand. The boy creeps up and kills the last pirate. The bargeman is rescued in the bosom of his family recuperating from his injuries.

**DREAMS AND REALITIES (Lux).**—Length 307 feet. A young girl finds life with her staid parents irksome, and decides to see the world. She falls in love with a man in a park and dreams of her future life. In rapid review visions pass, showing her life as a beggar, a fortune teller, a life of recklessness. Finally she sees the inevitable end and is in despair. She awakens at this point, and, awakened by the sound of a bell, goes to a dream, and rushes home thoroughly content to follow the ever recurring home life.

**QUESTIONS OF JAPLES (Urban).**—Length 354 feet. An educational subject of value, depicting the magnificent scenery and places of interest about Japan. The subjects are the beauty of the people, the handsome shepherd dogs guarding the ruins of ancient castles, the fish and oysters, the life with oxen, the fishing, the art, and touching simplicity of the people.

**CONQUEST OF JAPLES (Urban).**—Length 240 feet. A picture unrivaled for the magnificence of the subjects presented, the imposing palaces, the ruins of centuries, the water and mountain scenes, with a panoramic view beyond description.

**SOIALLY ILLUSTRATED (Ambrosio).**—Length 774 feet. One of the finest panoramic subjects ever produced. The famed Sicilian valleys are awe-inspiring in their grandeur, the water pictures being of the most beautiful. The subjects are the ruins of Catania disclose scene after scene of unsurpassed beauty.

**THE MAGICIAN HAS LOST HIS MAGIC (Theophile Pathé).**—Length 317 feet. The experience of a boy who tries to imitate the tricks of a magician. He purchases a wand from the fair and endeavors to try for eggs in his father's silk hat. Result, a well-deserved beating.

**THE BOXING ENGLISHMAN (Lux).**—Length 150 feet. An athlete Englishman stops to fight a prizefighter. The prizefighter is a champion of the thieves and a realistic encounter takes place in which the rogues are badly wounded.

**MY CABBY WIFE (Urban).**—Length 350 feet. The story of a cabby who is found by a woman who accidentally engages a cab which his wife is driving. She conveys him to a secluded spot and there, after a long wait, she is found by her husband back in the cab and drives to the police station. The cabby is released, and the woman is sent to a penitentiary, and is herself arrested and her husband released.

**INDIAN FISH (Ambrosio).**—Length 104 feet. An interesting view of a fish plantation with the natives at work gathering the fish. The scene is so long enough to be interesting without monotony.

**SEABAT'S DIFFICULTIES IN SOCIETY (Ambrosio).**—Length 300 feet. A young man, Seabats, is found by a woman who accidentally engages a cab which his wife is driving. She conveys him to a secluded spot and there, after a long wait, she is found by her husband back in the cab and drives to the police station. The cabby is released, and the woman is sent to a penitentiary, and is herself arrested and her husband released.

**EXERCISES OF ARTILLERY (Ambrosio).**—Length 300 feet. A military presentation without equal. A regiment of cavalry goes through its maneuvers at breakfast speed. Drawing the heavy cannon up and down mountain fastnesses, across streams and through rocky forests, at full gallop. The most complete and perfect exhibition of the art of war.

**THE MEMORY OF HIS MOTHER (Ganmont).**—Length 300 feet. A touching story of a woman, Mrs. Stebbins is caught showing attention to one of the servants. He is reprimanded by his wife. After a time to work out the matter, she is convinced and concludes to shadow her apparently faithless husband.

**THE SMOKELESS STOVE (Apalla).**—Length 250 feet. A comedy of the type of the series of pranks by pulling his grandfather up with a fish hook and line. In danger of being caught he hides the fish hook under the table. Its discovery at dinner leads to Tommy's well-deserved chastisement.

**TO MONTREAL (Ambrosio).**—Length 340 feet. A trip through the metropolis of Canada. The palaces and public gardens are shown in a most interesting manner.

**INDISCRETION OF THE KINEMATOGRAPH (Theo. Pathé).**—Length 387 feet. A most exceptional and interesting subject. The development of the film and the collection are very carefully repeated. The subjects of the film are reproduced in a most complete detail. Certain to meet approval of the most fastidious.

**TWO GUILTS (Ganmont).**—Length 407 feet. Tragedy. A very touching drama in which the principal characters are two mountain ruffians. The story is a most interesting one. The subjects are the ruins of Catania disclose scene after scene of unsurpassed beauty.

**BLOODLESS DUEL (Theo. Pathé).**—Length 540 feet. A comedy of the type of the series of pranks by pulling his grandfather up with a fish hook and line. In danger of being caught he hides the fish hook under the table. Its discovery at dinner leads to Tommy's well-deserved chastisement.

the field of honor. When the battle is to be fought one of the adversaries takes to his heels; but delatists are finally encountered in a refreshment parlor, where they are finally killed and overcome.

**THE GUILTY COUNTRY LARKIE (Ganmont).**—Length 400 feet. A sensational subject depicting the experience of a maid away from home. She arouses the jealousy of her sister, who, in her desire, but the intervention of a little beggar secures her release and exonerates. Full of pathos.

**THE LOVER'S TRIBULATIONS (Ganmont).**—Length 430 feet. A series of laughter compelling situations, and a most interesting subject depicting the experience of a maid away from home. She arouses the jealousy of her sister, who, in her desire, but the intervention of a little beggar secures her release and exonerates. Full of pathos.

**THE AUTOMATIC LAUNDRY (Lubin).**—This film shows the latest and greatest invention of the age. All you have to do is to visit the new establishment and you come out with your laundry and clothes washed, ironed and dried up like new. The proprietor takes off your clothes as by magic and throws them on you in the same way. A tramp who visits the establishment needs not only wash his clothes but also a good washing of the head, so the proprietor thinks. He therefore throws him in the compartment marked "Fanny Washing" after which the tramp comes out with a good washing.

**THE "MERRY WIDOW" HATS (Lubin).**—Two young ladies having appointments with their best fellows down their latest millinery creation, they arrive and see the new headgear they lose their balance and tumble down the stairs. They go to the millinery and see the new headgear they lose their balance and tumble down the stairs. They go to the millinery and see the new headgear they lose their balance and tumble down the stairs. They go to the millinery and see the new headgear they lose their balance and tumble down the stairs.

**THE CAUSE OF ALL THE TROUBLE (Lubin).**—A wealthy young man bids his servants, Kitty and James, good-bye and starts for Europe to be absent one year. He leaves a letter to his mother, who is a baby, and is blessed with a baby. Knowing the master's absence, the servants are very cleverly at one day his fiancé and her mamma visit the house and see the new headgear they lose their balance and tumble down the stairs. They go to the millinery and see the new headgear they lose their balance and tumble down the stairs.

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dead man's hand, our two friends rush to the big iron gate of the girl's prison, which they now succeed in opening, and the overjoyed girl rushes into her father's arms, and after the first embrace quickly to her reluctant father, thanking him for his pretty bond on his breast thanks him from the bottom of her heart, but in tones so low that her words do not reach us for publication. 374 feet.

**THE TWO RIVALS.**—Two noblemen are seen arriving at the estate of a powerful duke, and on being warmly greeted by the host, they both enter the reception room of the castle where they are introduced to the duke's daughter.

They both fall in love with the heiress and pay marked attention, but the girl soon makes her choice, and the rejected suitor soon becomes a bitter enemy. He follows the couple through the castle grounds, and seeing his rival pick a flower and offer it to the maid he rubs up a rope which is out of the lover's hand and crushes it under his boot. A duel ensues and the unlucky rival is again defeated. An appointment having been made by the two young people for the evening, they depart, and when dusk comes on the maid drops a rope through her window to enable her sweetheart to reach her apartment. Unluckily the rope falls outside the watchful rival's window, and understanding the whole plot, the father sword and cuts the rope, and the lover falls unconscious to the street. Rushing out of the castle, the infuriated man is going to kill the prostrate youth when the duke, roused by the noise, appears and after killing the cowardly duelist takes his future son-in-law to safety. 475 feet.

**EACH IN HIS TURN.**—Madame having bought a hat above it to her better half, she departs for his office and the husband finding it ridiculous his given the wife a piece of his mind, and, having been badly treated for his temerity, leaves the house after having upbraided the maid before leaving.

The maid, not used to such treatment, goes to the valet who is now in love with her, and gives vent to her pent-up feelings. The valet, having weathered the storm, rushes to the kitchen and tells his wife a piece of his mind, and, after a conversation.

A messenger boy, a favorite of the cook, being unlucky enough to appear in the kitchen at that time is kicked out by the indignant chef and thus the house is upset from top to bottom. The cook is a bat. The day, however, passes by and Mr. Hasbald, having had time to think over the painful situation of the morning, resolves to make amends for his daring act of expressing an opinion on the head of his employer. He brings her a gift, still angry better half. The gift works miracles, for the lady, now happy once more, shakes hands with the maid, the maid goes to the valet, the valet bestows one of his precious compliments on the cook, who overcomes the condescension on the part of so high a personage as Mr. Valet gives the little messenger boy a hearty dinner and thus is all grate finished and happiness. 232 feet.

**THE MAID'S LAST DAY.**—Mrs. So-and-so having given her maid a week's notice, the latter is so furious that she plays all sorts of pranks on her master and mistress. When they take off the lid of the soap tureen they find rats in it, the joint disappears under a heap of pepper, then they are horrified by several live rats, which they find under the bedspread; and their faces become quite black with the ink that Mary has put there when she washes when they want to wash; and when they go to the kitchen they find the crockery in bits all over the floor. Mary laughs outright, for she has had her revenge. 252 feet.

**SPIRITUALISTIC SEANCE.**—A young and pretty chambermaid deeply in love with an elderly dragoon is hugely engaged entertaining her sweetheart in her mistress's parlor when, hearing her master and mistress returning, conceals her beloved in a big china closet in the sitting room. The proprietors of the premises are shortly and have called on them a renowned scientist who can apparently confer with spirits. He makes tables dance and rap to the astonished guests and, among them, that he can compel spirits to obey and answer his questions. "Spirit if you hear me rap once . . ." Now the soldier in the cupboard hearing the request for a little noise replies by the opportunity to move into a more comfortable position in his place of concealment and vigorously rap. Three powerful blows on the door. The guests are terrified and astonished but not so much as our spiritualist who has never met with such success.

Pushing his experiments further our performer orders the spirit to appear before the astonished guests to the horror of all out comes a huge form from the china closet, whirling round the room once and a second time through the air, and then the panic stricken guests sprawling on the floor. The soldier in the last scene is shown bursting his sweetheart to his heart's content, and his convulsions of laughter how he has impersonated the ghost and opened the door to the parlor unperceived by her employers. 262 feet.

**IN CHINA (REIZU GOKU).**—This film, representing the oldest and most famous city of China, Hong Kong. It is a masterpiece of good photo-play. The spectator is thus enabled to live for

a few moments the life of the sturdy and noble Chinaman, and the beautiful views of country and city which are shown are certainly well worth considering to making this film one of high interest. 442 feet.

**FEMALE POLICE FORCE.**—A female force having been recruited in the United States, the patrol officers are sent to duty and starting of for their beat.

Now this institution has two advantages, first of all, give the female police officers a most successful and secondly it gives poor bespectacled bald men a chance to wear a wig, and thus the beautiful air of liberty. So thinks Mr. West-punch, husband of the corporal of the female battalion. He goes to the police station and on duty he goes and meets his sweetheart who has made an appointment with him for that very afternoon. They are sitting on a bench very happy when one of the ladies of the force passing by recognizes in the lover a terribly dangerous burglar, for whom an order of arrest has been issued that very morning, and the officers have been provided with pictures of the criminal. To make sure of no possible error the policeman has another look at the photo and finding that it is the very same face, decides to arrest him. But the man terrified at the idea his wife will recognize him at the police station rushes away and the female detective follows. He hurries to his home, enters his house and there to his horror finds a gang of burglars stealing all his goods and chattels. He jumps on the thief and falls back complaining to the maid before him is the image of himself. The police now rushing into the room find the two men grappling with each other and, noticing the likeness of the two, arrest them both and reaching the police station the real thief is convicted. The female detective has been helped by his wife, the corporal of the force. 492 feet.

**GENDARMES HONOR.**—A gendarme, going out to fulfill his duty, leaves his pretty daughter at home. A young man, however, who is a young girl receives a note from a young man who has noticed her and wishes to marry her. He goes to the road. In the note he suggests a rendezvous and so words his letter that the young girl, trusting as young girls usually are, goes to meeting place unsuspecting. There the love-smitten youth turns out to be a villain, and the girl, finding her the promised information takes her in his arms to kiss her; a violent battle ensues and the girl is strangled by the infuriated and evil-minded man.

The murderer takes the body and throws it down a ravine, but some cunning gendarmes find the corpse and recognize the murdered daughter bring her back to the guard's dwelling. The father, recognizing his loved child, swears vengeance, and finding the fatal note in the girl's dress rushes to the murderer's home with a gang of peasants. The murderer's wife goes to the window with the peasants after him, and coming under the range of the hidden gendarmes falls down sidled by bullets. The gendarme's daughter is thus avenged. 371 feet.

**STUDENTS JOKES.**—These jolly fellows are having a good time on account of the rain, which pours down in torrents. With their umbrellas up they enter a coffee house and after making one of the umbrella trip into a glass while a customer has his head turned away they all go to the barber shop and water the floor with their dripping umbrellas, so much so that the barber sees everything soaked and goes to the door to see where the water bath, and his customers leave him with a broad grin on their faces. 246 feet.

**HAUNTED GASTRE.**—Having lost their way, two gentlemen are seen venturing under the ruins of an old castle, when all of a sudden among the crumbling walls an old witch appears. She gives them a direction, and they follow her, as if she wanted to crush the intruders. No sooner has this horrible apparition made her appearance than they are seen listening; they evidently hear sounds of distress, for they soon start up and rush to the rescue. One part of the old structure is still proudly setting on its foundations and the two heroes have come down to the ground. "Spirit if you hear me rap once . . ." The noise awakens the occupant of the dungeon, who is seen peering violently through a window, and when he perceives the intruders he gives a wild laugh and disappears among flames. The two gentlemen go on their way, and the intruder has a huge banging hall, where they endeavor to find the unfortunate who emitted the despairing cries. When morning comes they find the appearance. The knights fight bravely with their swords but at every thrust only the door, the forms disappear and they go sprawling on the floor. As they are going to leave discouraged the dwarf first seen in the direction of the door appears and laughing at their attempts shows them some terrible visions of death, warns them to leave the castle, and vanishes in a cloud of smoke. They only leave the premises, however, when the old witch appears in the shape of a woman who appears as if by magic, that they can do so good in reminding. As they reach the door they find it closed and they are heard to utter cries for help. Furious at having been deceived, they enter the oldest and most famous city of China, Hong Kong. It is a masterpiece of good photo-play. The spectator is thus enabled to live for







## Latest Films of all Makers.

## BIOGRAPH.

The Sculptor's Nightmare.....670 ft.  
The King's Messenger.....578 ft.  
Jude's Lovers.....598 ft.  
The Captive of the Canine Island.....569 ft.  
Old Isaac, the Pawnbroker.....569 ft.  
Caught by Wireless.....569 ft.  
The First Adventure.....569 ft.  
The Boy Detective.....569 ft.  
The Yellow Peril.....569 ft.  
The Princess in the Zoo.....569 ft.

## EDISON.

Brill Couple Dodging the Camera.....785 ft.  
The Merry Widow Waits Grace.....705 ft.  
Hero and the Burning of Rome.....1050 ft.  
Tale the Autumn Leaves Told.....820 ft.  
A Country Girl's Seminary Life and Experiences.....1000 ft.  
Animated Snowfalls.....796 ft.  
Stage Memories of an Old Actor.....785 ft.  
Theatrical Trunk.....635 ft.  
Nellie, the Pretty Powerlifter.....500 ft.  
Playmates.....800 ft.  
Cupid's Franks.....735 ft.  
A Sculptor's Dream.....690 ft.

## ESSANAY.

Peck's Bad Boy (coming).....400 ft.  
Don't Pull My Leg.....1000 ft.  
James Boy in Missouri.....1000 ft.  
A Lord For the Burning of Rome.....520 ft.  
Hypnotizing Mother-in-Law.....520 ft.  
Jugger Juglers.....418 ft.  
The Boy Who Water.....310 ft.  
All is Fair in Love and War.....320 ft.  
The Dog Cop.....320 ft.  
The Hooster Fighter.....320 ft.  
Jack of All Trades.....320 ft.

## KALEM COMPANY (INC.).

With the Fleet in "Prisco".....600 ft.  
Lost Brides.....500 ft.  
The Underdog.....725 ft.  
Legend of Sleepy Hollow.....625 ft.  
The Presidential Candidate.....500 ft.  
The Moonshiner's Daughter.....500 ft.  
Marlet Letter.....500 ft.  
Variations at the Circus.....520 ft.  
Captain Kidd.....540 ft.  
Very Deep Sea.....540 ft.  
Henry Hudson.....540 ft.  
The Showman.....708 ft.

## KLEINE OPTICAL COMPANY.

Boxing Magic Powder.....227 ft.  
Tommy Has the Spleen.....204 ft.  
The Bargeman's Son.....1610 ft.  
Dreams and Realities.....307 ft.  
Country About Rome.....324 ft.  
Eustace of Naples.....240 ft.  
Heir Illustrated.....184 ft.  
The Wand Has Lost Its Magic.....217 ft.  
The Boxing Englishman.....130 ft.  
The Cuban Wife.....130 ft.  
Gauging Indian Falls.....194 ft.  
Deane's Difficulties in Society.....190 ft.  
Maneuvers of Artillery.....190 ft.  
The Memory of His Mother.....500 ft.  
The Boston Stone.....500 ft.  
Excursion to Montreal.....340 ft.  
The Unconscious of the Kismet.....307 ft.  
The Two Guides.....407 ft.  
Hollies Duet.....407 ft.  
The Gullies Country Lame.....420 ft.  
The Lover's Tribulations.....420 ft.  
Ski Contest.....420 ft.  
Funeral of the Late King of Portugal.....420 ft.  
The Sugar Industry.....420 ft.  
The Last.....227 ft.  
Tommy the Fireman.....420 ft.  
The Stolen Dagger.....420 ft.  
Mad Bargain.....420 ft.  
Proletarian Powder.....420 ft.  
The Boys.....107 ft.  
Modern Hotel.....107 ft.  
The Best Game.....140 ft.  
The Hunting.....140 ft.  
Panorama of Venice.....140 ft.  
Life and Customs of Naples.....407 ft.  
The Art of Matrimony.....407 ft.  
Soldiers in the Italian Alps.....407 ft.  
To Venice Wanted.....224 ft.  
The Pastry Cook.....224 ft.  
The Statue of Boocoo.....224 ft.  
Hero's Sacrifice.....224 ft.  
Concealed Love.....224 ft.  
The First Kiss.....124 ft.  
Mysterious Strangers.....124 ft.  
The First Lottery Prize.....384 ft.  
The First of a Few.....384 ft.  
Mistaken Identity.....407 ft.  
Shooting Party.....407 ft.

Greediness Punished.....440 ft.  
A Ride in a Subway.....150 ft.  
Rival Sherlock Holmes.....584 ft.  
The Police Patrol.....437 ft.  
Wrongly Charged.....527 ft.  
Mr. Smith's Difficulties in the Police Station.....437 ft.  
Cat and Dog Show.....384 ft.  
Fill Islanders.....517 ft.  
John in No Man's Land.....527 ft.  
A Story of the 17th Century.....384 ft.  
The Ruby Star.....344 ft.  
The Near-Sighted Hunter.....347 ft.  
The Rural Revue.....387 ft.  
Forgotten One.....320 ft.  
A Mistake in the Dark.....334 ft.  
Priest's Conscience.....324 ft.  
The Accusing Vision.....324 ft.  
Harvesting.....337 ft.  
Kidnaping by Gyroplane.....374 ft.  
Oyster Farming.....427 ft.  
The Rural Revue.....387 ft.  
Poor Schoolmistress.....367 ft.  
Mrs. Stebbins' Suspicious Unfounded.....227 ft.  
The Oceanic Heroine.....294 ft.  
Men and Women.....324 ft.  
Youthful Freedom.....324 ft.  
Railway Tragedy.....320 ft.  
A Bear in the Flat.....320 ft.  
The Miracle.....327 ft.  
The Barbed Wire.....327 ft.  
The Coal Man's Adventure.....374 ft.  
The Accordion.....324 ft.  
The Great Detective.....324 ft.  
The Crusader's Return.....270 ft.  
Tony and a Bitter Garlic.....270 ft.  
The Spirit.....300 ft.  
International Illusions.....234 ft.  
The Boy Who Water.....310 ft.  
The Consequences of a Night Out.....417 ft.  
The Drama on a Balcony.....420 ft.  
Love's Victim.....617 ft.  
The Great Detective.....324 ft.  
The Enchanted Guitar.....317 ft.  
The Great Detective.....324 ft.  
Butter's Misdemeanor.....327 ft.  
The Baiting Maniac.....327 ft.  
A Misadventure of an Equilibrium.....324 ft.  
The Astrologer.....207 ft.  
The Death of the Burglar.....170 ft.  
Trust.....487 ft.  
The Scandalous Boys.....307 ft.  
The Lady Who.....324 ft.  
Tape.....324 ft.  
The Captain's Wife.....500 ft.  
The Champion Wrestling Bear.....180 ft.  
The Captain's Son.....384 ft.  
Doctor's Lunch.....514 ft.  
The Deserter.....400 ft.  
The Captive.....400 ft.  
Free Admission.....267 ft.  
Don-Keeper's Substitute.....517 ft.  
Lion's Thieving Count.....224 ft.  
The Day of the Sun.....324 ft.

## MELIES.

A Lover's Hazing.....408 ft.  
In the Barber Shop.....180 ft.  
The Lion's Den.....337 ft.  
The Prophetess of the Future.....458 ft.  
Long-Distance Wireless Photography.....360 ft.  
A Night with Masqueraders in Paris.....383 ft.  
The Great Escape of General D'Armes.....340 ft.  
The Gem of the Fire.....340 ft.  
The Gem of the Fire.....340 ft.  
The King and the Jester.....321 ft.  
In the Pope Man's Cave.....330 ft.  
The Knight of the Cross.....371 ft.  
An Angelic Servant.....433 ft.

## PATHE FRERES.

The Bargee's Daughter.....574 ft.  
The Two Rivals.....475 ft.  
The Death of a General.....328 ft.  
The World's Last Day.....205 ft.  
Spoken in French.....520 ft.  
In China (Hong Kong).....520 ft.  
Female Police Force.....402 ft.  
The General's Home.....402 ft.  
Students' Jokes.....240 ft.  
Hunted Castle.....240 ft.  
The Fairy Cook.....240 ft.  
A Devil's Deal.....344 ft.  
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The Fairy Cook.....240 ft.  
Mandrill's Feast.....721 ft.  
The Letter on the Envelope.....384 ft.  
Mule Teacher.....410 ft.  
The Teacher's Lesson.....410 ft.  
The Hanging Lesson.....384 ft.  
Clockmaking in Brittany.....410 ft.

The Poacher's Wife.....285 ft.  
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Under the Liberty.....383 ft.  
Workman's Revenge.....323 ft.  
Poor Man's Olive.....308 ft.  
A French Guard's Bride.....500 ft.  
The Poacher's Wife.....285 ft.  
Give Me Back My Dummy.....180 ft.  
Dwelling Chiropractor.....300 ft.  
Theater's Boy's Men.....445 ft.  
The Nomads.....337 ft.  
The Theater's Boy's Men.....445 ft.  
Useful Present for a Child.....475 ft.  
Hunchback Brings Luck.....303 ft.  
A Visit to the Catholic Cemetery.....303 ft.  
Peggy's Portrait.....303 ft.  
Christmas Eve.....303 ft.  
Cider Industry.....303 ft.  
A Peaceful Inn.....341 ft.  
The Theater's Boy's Men.....445 ft.  
Will Grandfather Forgive.....623 ft.  
Lottory Ticket.....311 ft.  
Remorse.....563 ft.  
Champagne Industry.....524 ft.  
The Comanche.....442 ft.  
Shanghai, China.....508 ft.  
Dynamites.....387 ft.

## LUBIN.

The Automatic Laundry.....261 ft.  
The Cause of All the Trouble.....303 ft.  
The "Merry Widow" Hats.....500 ft.  
The Bride's Wedding Cake.....325 ft.  
The Mysterious Phonograph.....303 ft.  
Stop that Alarm.....303 ft.  
The Wrong Overcoat.....383 ft.  
Willie's Party.....450 ft.  
The Young Overcoat.....383 ft.  
Oh My Feet.....383 ft.  
The Little Easter Fairy.....470 ft.  
Something on Ella Mudd.....440 ft.  
The Prophetess of Thebes.....440 ft.  
The Prophetess of Thebes.....440 ft.  
Neighboring Neighbors.....303 ft.  
The Parents' Devotion.....303 ft.  
After the Celebration.....375 ft.  
The Mountaineers.....375 ft.  
On Own Little Flat.....170 ft.  
Do It Now.....170 ft.  
The Girl Across the Way.....575 ft.  
The Persecution of a Saint.....303 ft.  
A Child Shall Lead Them.....320 ft.  
Easy Money.....175 ft.

## GREAT NORTHERN FILM CO. NORDIS FILMS.

Honor Lost—Everything Lost.....600 ft.  
Dog-Training.....254 ft.  
Mistaken Identity.....170 ft.  
The Champagne Bottle.....157 ft.  
The Great Naval Battle.....115 ft.  
Hiles and Antonio (Boxers).....204 ft.  
Lion Hunting.....404 ft.  
Angelo, 27-678.....404 ft.  
Stone Industry in Sweden.....404 ft.  
What the House Rent.....253 ft.  
The Robber's Sweetheart.....705 ft.  
The Hot Temper.....344 ft.

## SELIG.

The Blue Bonnet.....925 ft.  
Rip Van Winkle.....1000 ft.  
The Man in the Overall.....1000 ft.  
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The Mystery of a Diamond Necklace.....1000 ft.  
The Man in the Overall.....1000 ft.  
Friday the 13th.....960 ft.  
The Man in the Overall.....1000 ft.  
Shammy O'Brien-Drum.....850 ft.  
The French Boy.....920 ft.  
The Man in the Overall.....1000 ft.  
The Squawman's Daughter.....800 ft.  
The Man in the Overall.....1000 ft.  
A Leap Year Proposal.....778 ft.

## SOCIETY ITALIAN CINES.

The Skull and the Sentinel.....277 ft.  
Gaston Visits Museum.....570 ft.  
Remorse.....563 ft.  
Our New Errand Boy.....355 ft.  
Robby's Birthday.....404 ft.  
The Story of an Egg.....183 ft.  
A Country Drama.....309 ft.  
Woman's Army.....156 ft.

## VITAGRAPH.

Tit for Tat.....475 ft.  
The Flower Girl.....333 ft.  
The Mother's Love.....447 ft.  
She Wanted to Be an Actress.....560 ft.  
A Wife's Devotion.....383 ft.  
The Drummer's Day Off.....350 ft.  
Indian Bitters.....405 ft.  
What One Small Boy Can Do.....450 ft.  
Turning the Tables.....500 ft.  
Paris sans France (Can You Speak French?).....410 ft.  
True Hearts.....455 ft.  
The School of 100 Years.....455 ft.  
Hence.....450 ft.  
Jacqueline.....533 ft.  
The School of 100 Years.....455 ft.  
Troubles of a First.....383 ft.  
Who Will Marry Her.....450 ft.  
A Mexican Love Story.....480 ft.  
The Fresh-Air Flood.....445 ft.  
Cupid's Bealin.....400 ft.

## WILLIAMS, BROWN &amp; EARLE.

Professor Boudier's Pills.....380 ft.  
Leap Year; or, She Would Be Wed.....345 ft.  
The Gambler's Wife.....540 ft.  
The Gambler's Wife.....540 ft.  
The Great Trunk Mystery.....502 ft.  
Ladies Little Love Affair.....345 ft.  
The Creation of a Flower.....350 ft.  
Fray Jim's Luck.....480 ft.  
A Sacrifice for Work.....380 ft.  
The Greedy Girl.....250 ft.  
Portland Stone Industry.....450 ft.  
Toll-Take Cinematograph.....400 ft.

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OFFICE OF THE SECRETARY,  
SUITE 716-734, 15 WILLIAM ST.,  
NEW YORK CITY

## A TIP FOR YOU

MR. PICTURESMAN WM. H. TAFT and WM. J. BRYAN will be the Presidential candidates. I have prepared beautiful slides of these gentlemen that will make a hit wherever shown. The nominations will soon be made and the candidates will soon be in earnest. If you will send these slides to flash up when the bulletins come in you will have them for some many times in the campaign. If you are wise, you'll want them both. Get them now and be prepared. JOHN BOWMAN, Aspen, Colo.

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Now do not wait but order to-day and save that other 70 cents on the dollar. If you wait you are the one that loses.

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1. *Journal of the American Medical Association*, 1997; 277: 103-107.

# THE NEW YORK TIMES MAGAZINE

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# Moving Picture World

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Vol. 2

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No. 20

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## Editorial.

### The Successful Exhibitor.

Among the news of the week we gather that several shows throughout the country have been compelled to close on account of lack of patronage. In some cases competition is given as the reason, especially where the peculiarities of the service or bad management accounts for similar subjects being shown during one week in two theatres on the same block. Certain managers have complained that there is not sufficient variety in the film subjects or not enough snap in them to hold the interest of the people. We do not agree with this explanation and are still inclined to the belief that incompetent management, bad judgment in choice of location, or poor taste in the selection of subjects are the only reasons why any theatre should be compelled to close.

We have taken the time to visit many theatres in this and other cities so as to be able to form a just opinion of the situation, and, if possible, offer some suggestions to exhibitors. We find that public demand for this class of entertainment is on the increase, rather than on the wane, but the public will not continue paying its money to be fooled. The manager who puts on the best show will draw the crowd, of course; but, to hold their patronage, he must use his own brains as well. It is not enough to rent a few reels of film each week and leave his place in the hands of a ticket-taker, operator and usher and come around occasionally himself to carry away the receipts. He must plan and execute. The successful show manager is always on the lookout for new ideas and schemes that will attract and please the public. Many have taken up this business thinking that it is an automatic coin-getting project which does not require attention. Those are the ones that fail.

#### "PROPS" AS A FEATURE.

In several theatres we have noted that the intelligent use of "props" materially adds to the attraction of a poor film subject, while there are none, however good, that can not be made more attractive by the "man behind the screen." It is only necessary to mention the large and appreciative audiences such men as Lyman H. Howe draws, to substantiate this. His success is largely due to his well trained assistants who render the dialogue behind the screen, but no less so to the fact that his large experience has taught him what kind of pictures the public care to see.

#### PICTURES THAT TALK.

When the Park Theatre, in Brooklyn, was given over to motion pictures a few weeks ago, the management wisely decided on this added feature, and, to their credit, we must say that the effect is well carried out. It is a common remark among the audience that "it is as good as a real play." The dialogue helps the less intelligent to fully understand the plot, for, no matter how skilfully worked out, there are always passages which require something more than mere pantomime to fully explain the situation.

Satisfy your patrons and they will come again. Make them feel that you are giving them the best show you know how and that you hope to see them often. There is one theatre on a busy thoroughfare in this city where we frequently go just to see how poor a show can be put on. Here, of course, the proprietor depends upon transient trade which he gets by the aid of a leather-lunged barker and a phonograph which grinds out the same old song without intermission. The pictures are as unsteady as a defective machine can make them, and the rate at which the films are run makes the movements of the actors ridiculous. It is this kind of places that fail, and, moreover, they do more than anything else to make the public lose interest in this class of entertainment.

This is an age of education. There are no doubt intelligent people among your audiences and they want to be educated as well as amused. The show which leaves the best impression, that will make the patron feel that his time has not been wasted is the one which runs an educational subject at each show. Not all comedy—and, very rarely, tragedy.

This leads us to the feature of

#### THE ILLUSTRATED LECTURE.

Lectures, or "travelogues" as they are sometimes called, given between the reels, are now a feature in many successful theatres. Keith's theatres often announce them as headliners, and what Keith adopts is a safe rule for less experienced managers to follow. At Keith's 14th Street theatre, the other evening, we were only able to get a box seat. Every other seat in the house was filled and standing room besides. The lecture subject was "China." It was brief and to the point, well illustrated by some very interesting slides and received the applause of the audience. This, with two reels and a song (by a good singer) illustrated by the original slides of a good maker was a program well calculated to bring the same people back on another evening.

For nickel theatres, where the management cannot afford a two-reel show, the "travelogue" feature recommends itself. Sets of slides, with brief lectures, are now obtainable on rental and at very low rates. The services of a lecturer or reader may be beyond the means of some, but it is a poor ensemble if there is not some attaché of the show that is qualified to intelligently read the lecture while the slides are being shown. In college towns, it should be easy to get some student who is working his way through college, who would be glad of the opportunity to earn an honest dollar and at the same time exercise his elocutionary powers.

Managers and proprietors, you who complain of wanting patronage, get wise to the situation. Adopt such simple methods as the above to make the public feel that taking their money is not your sole aim. Do not tell us that you have to close because the public is losing interest in motion picture shows, for we will not believe you.

## Lessons for Operators.

By F. H. RICHARDSON, Operator, Chicago.

### CHAPTER X.

#### THREADING THE MACHINE—THE LOOP.

As a general proposition all machines thread alike—that is to say, all standard machines. The only thing to watch closely in threading is that the sprocket wheel teeth, or fingers, if finger-feed is used, fit properly in the track holes and that the film is under both the tension springs. The upper loop you are not likely to get too short and if you get it too long there is no particular damage done provided it is not long enough to drop down into the light. But this does not mean that there is not a proper length or that you should not have it that length, and a good rule for the beginner is to open the gate and stretch the film down tight across the picture opening from the upper sprocket; then slip the film up the width of three pictures and thread. You now have just three times the really necessary loop which will be about right, though the width of two pictures will also do very nicely.

If you are using the takeup (as everyone should) there will be a lower loop, but, inasmuch as this fits into a recess in the machine, you cannot well get it wrong. The rule is this: A loop, upper and lower, must be more than the width of one picture. That is to say, the width of one picture is the actual movement of the film, but it is not exactly the thing to run with just the barely necessary loop and you run a certain chance of wishing you had not if you try it. Threading is done as follows: Meaning by "front" the lens end of the machine, bring the film from upper reel down in front of the upper sprocket, under it and up between it and its idler (mis-called "tension roller," because it has nothing to do with the tension), then, with open gate, down across the aperture plate (picture opening), leaving slack for upper loop, and between the lower (intermittent) sprocket and its idler, the latter as well as the upper one being, of course, closed down on the film. Now close the gate, being certain that the film is under both tension springs. Next we form the lower loop and pass the film between the takeup sprocket and its idler (or this may be done before closing gate) and carry end to reel of takeup where it is secured by the spring clip. When through give the machine a half turn to see that all is right. Always do this, no matter how expert you may be. With a finger-feed machine the process is the same except you, of course, fit the fingers into the track holes instead of the lower sprocket teeth. Don't almost close the gate and then pull the film to one side to get it between the gate idlers or you may find you have it under only one tension spring, in which case you will have to stop.

#### STARTING THE MACHINE.

Always start the machine slowly. A little practice will enable you to center your light pretty nearly right before starting, but still it won't likely be exactly where you want it. This is where the blank leader comes in handy, since it allows you to get your light just right before the title comes on, thus leaving you with good light free to attend to the frameup the instant the title appears. This is of the utmost importance if the title be a short one, as is frequently the case. It is attention to little details like this that distinguishes the really good operator from the poor one. Again I repeat: always start the machine

slowly, thus gaining time to get everything just right when the picture appears on the curtain.

#### MENDING THE FILM.

Mending the film is a simple operation, but one that must be done just right. A wrongly made or poorly made mend invariably causes trouble. Film cement may be had of any dealer in supplies at 25 cents per bottle. A good plan is to get a very small artist's brush (cost 10 cents), one of the long-handled variety, and insert it in the bottle *through the cork*, being careful to shove handle through cork tightly, as film cement evaporates rapidly if exposed to air. Always keep cement tightly corked. Cut one end of film where it is to be joined, exactly on the line between two pictures, and the other end, so that there will be a stub about one-eighth to three-sixteenths inch long beyond the last whole picture. Moisten this stub with tongue and with knife blade scrape photo emulsion off *clean*. Be sure to get it perfectly clean, as cement won't stick to emulsion. Now lightly scrape *back* of other end to remove all dirt or grease. Next, either with brush or by scraping from cork of bottle, apply cement to the stub where it was scraped. Apply cement liberally. Too much is better than not enough. Now *move fast* and join the two ends (being certain that the emulsion sides of both ends are on the same side), so that the stub end is just covered by other end, *matching track holes perfectly*. This latter is very important, since they are your guide, and if they don't exactly match your mend will be crooked. The best way is to match holes on one side, grasping over holes with thumb and finger, then match other side and press whole joint together firmly, rubbing between thumb and finger. Hold tight for ten seconds and the joint is done. If these directions are faithfully followed, the joint will be perfect and in running it through no frameup will be required.

(To be continued.)

#### Contact Slides Always Imperfect.

No man ever made a perfect lantern slide by contact. That is the amateur's and the slide copyist's method. The reason why it is impossible to make a perfect slide by contact is, there was never a sheet of glass made that was perfectly plane unless it was ground so. Consequently there never was two lantern slides coated with an emulsion that came into perfect contact when laid together; and there never was a slide made by contact that was not "wooly" somewhere over its surface. Likewise every pin hole in the negative, though too small for the human eye to detect, will show up with alarming distinctness on the screen in black spots. A practical slide maker can tell a contact slide the minute he looks at it, and although it looks good in the hand it will show its inferiority the minute it goes on the screen. The only man in the United States who makes lantern slides on ground or polished surface plate glass is Caspar W. Briggs, of Philadelphia, and that is the reason why his biblical and historical slides command a price of \$1.50 per slide when others get less than half that price. It is Briggs' work that made the reputation of the house of McAllister, and everything Briggs makes is made in the camera.

Next week the popular lecturer, Burton H. Allbee, will tell how to deliver a lecture.

**Send \$2.00 for a Subscription to the Moving Picture World—the only independent newspaper in the trade.**



## NICKELODEON VERSUS SALOON.

The Moving Picture Theater a New Power on the Side of the Settlement Worker.

A South Boston correspondent sends the Boston Transcript a communication in which he points out that the moving picture show is serving as a powerful competitor of the saloon. With the coming of this cheap and yet elevating form of entertainment, he declares, there has been a noticeable decrease in the patronage of that decaying institution, the saloon. The nickelodeon is a strong force for temperance reform. He writes:

"A noticeable fact about this kind of amusement was that it created no opposition from the Church, the Watch and Ward, or the guardians of morality in general, at least not until it had made a profound impression. Any one wishing to investigate will find on the main street in the poorer section of each city, where the bar-room once held sway, the moving picture hall wide open. People who have never seen a play have been educated through this agency. Men whose only form of amusement had been to visit the bar-room and smoke a pipe over a glass of beer have begun to realize that there are other forms of entertainment. Women whose only pleasure had been to sit on the doorstep and watch the teams go by have been brought in touch with real life. Children are becoming thinkers through its instruction. The peasantry of all countries, throughout these slum settlements, are brought in touch with scenes from their own country. Those whose education is limited, and whose faculties of understanding have never been developed, unconsciously find in the moving pictures that which they have been yearning for, and which for the time being, at least, takes them away from their narrow environment. This form of amusement has made it possible for higher and more elevating education to appear. It has lifted the people out of their ignorance, and placed them on a plane sufficiently adaptable to the modern drama. And should the moving picture show pass away, or change to something else, the demand will be in the direction of progress."

This is interesting, if true; and, if true, it is important. The Transcript can be no reason for questioning the theory. It seems altogether reasonable that the rise of this new form of amusement must have diminished the saloon habit.

The cheap amusement problem has recently been studied in all its aspects by a committee of the Woman's Municipal League and the People's Institute of New York City. A striking revelation was taken place in this field. The old-fashioned melodrama has been largely crowded out by the cheap vaudeville and the moving picture shows. Of the two latter, the nickelodeon is expanding with the greater rapidity. Within a few years the number of moving picture shows in New York has increased from nothing to over six hundred. These shows entertain from three to four hundred thousand people daily and between seventy-five and one hundred thousand children. The nickelodeon is now the core of the cheap amusement problem. Its nearest competitor, the penny arcade, is being driven from the field, having already worn out its public. This is distinctly the day of the nickelodeon.

The ascendancy of the nickelodeon is a matter for congratulation. It is far superior in its educational and constructive influence to the forms of amusement which it is displacing. At first it was undeniably bad—a jargon of vulgarity, violence and vice. But while it has been making good it has also been getting good. The New York committee now gives it a clean bill of health. A visit to more than two hundred nickelodeons failed to detect one indecent or immoral feature of any sort. Its patrons, moreover, see something of history and travel, of industry and commerce, of good comedy and real drama.

The nickelodeon has discovered a new amusement seeking public, to whom the melodrama, the vaudeville, and the arcade made no effective appeal. It has attracted family patronage. This is the secret of its enormous success. It is a neighborhood institution, offering to the entire family an evening of the most varied interest. "Right here," declares the field investigator of the New York Committee on Settlement Work, "is found the most significant aspect of the present amusement situation. All the settlements and churches combined could not give a single evening of the simple and impressive folk that the nickelodeons reach and vitally impress every day. Here is a new social force, perhaps the beginning of a true theater of the people, and an instrument whose power can only be realized when social workers begin to use it."

The vogue of the nickelodeon shows the vast possibilities of educational and constructive work in the field of cheap amusements. Here is a most attractive opening for "investment philanthropy." Recognizing this opportunity, the New York committee will probably experiment with model nickelodeons, with the object of forcing up the standard of entertainment through direct competition, determining whether an unprecedentedly high class of performance can be made to pay, and perhaps, in the event of success, of founding a people's theater.

## PICTURE SHOWS POPULAR IN THE "HUB."

A lady correspondent of the Boston Journal finds that the picture theaters in the city of culture are equally popular with rich and poor, and draw their support from both sexes and all ages and nationalities. Her remarks are as follows:

Have you contracted the moving picture show habit yet? Most of the folks I know have, though for some reason they one and all seem loath to acknowledge the fact. Perhaps it is because it seems a childish pastime and not just the form of amusement one would expect worldly men and women to patronize to any extent. The man or woman who occupies a desk at your elbow may be a regular attendant upon these instructive and wholly entertaining little picture performances of an hour's duration. You will not know it unless by chance you happen to see him or her buying an admission at the window, or after groping your way to a seat in the dark find one or the other filling the chair at your side.

Visiting the little theaters that offer an attractive assortment of pictures has long been a custom of mine, though curiously enough I have not confided my liking for this sort of thing to even my intimate friends. In the past I have paid my admission, and slipping into a seat, watched whatever the screen had to offer. Yesterday afternoon, quite by accident, I learned that a congenial friend of mine had the same interest in these fascinating views of foreign shores, of mirth-provoking happenings and of events in the news which form the basis of the entertainment, so we made an appointment to attend one.

While waiting the young lady's arrival, I lingered in the entrance and for the brief space of ten minutes was absorbed in watching the stream of men and women who singly and in groups approached the box office and paid their admittance fee of a dime. All kinds were represented in the steady throng that sought an entrance. The first man who held my attention looked as though he might be a bank official or broker. He had that cast-iron, blank expression that attaches itself to men who constantly handle money or constantly think about it in the day's work. The next were a family party of three—father, mother and a two-year-old child.

Then came a woman who looked as though she might be employed in one of the great department stores. She was followed by another group of three, all women, winding up an afternoon's shopping in town with a few moments' recreation before returning to their homes to preside over their own supper tables and afterward put the babies to bed.

Next came two men whom I know by sight and reputation. They are partners in a flourishing business in the downtown section. I caught sight of a doctor next, whose name promises him a promising realm of endeavor, and then of a man of whom I have bought steaks and chops and other good things for several years. Beside those whom I recognized or had some inkling of their object in life, there were twenty others as interesting and as different in appearance as those I have described.

I was about to give my friend a vent and venture in alone when another group loomed before me which made me feel quite conscious. 'Twas that of a woman friend of mine who seemed to shrink within herself when she saw me. She felt as I felt no doubt—like a child caught at the jam-pot. We smilingly exchanged greetings, she murmured something about "enjoying them so much," to which I promptly responded, "So do I." The friend whom I had been expecting pushed me through the door, brandishing the tickets as she did so, and we gave ourselves up to the enjoyment of an entertainment that appeals to all sorts, rich and poor, intelligent and unintelligent, which is instructive and helpful as well as amusing.

## HOW MOVING PICTURES ARE MADE.

A Chicago Newspaper Man Gets a Peep Inside the Selig Studio.

Have you a deadly enemy that you wish "removed"? Entice him out to Western avenue, where more murders are committed per second and more kidnappings to the square yard than in any other place in the country.

In this bloody inclosure men are cast from cliffs, kicked off bridges, and hit over the head with bottles, beer kegs and table legs with such frequency that the frequent passer-by doesn't even turn his head. Mothers weep for their kidnapped children, hard-working fathers search up and down the world looking for the wrecker of their homes—generally finding him within forty feet of where the search started—and the smooth city chap makes way with the honest farmers' millions in bonds without the copper on the beat becoming excited or being reprimanded for negligence.

Murders of all sorts are so common that cases have been known where the same man has been murdered six different times on six successive days. This down-trodden and much plotted against victim who has been killed in various cruel and bloodthirsty ways doesn't even protest against his treatment; in fact, he seems to enjoy it, and cheerfully presents himself each morning he knows well that before the end of the fatal day he will be "cut off in the prime of life" or "murdered in cold blood," as the case may be. Yet the hard-hearted neighbors do not try to remove this crime-ridden spot, but, on the contrary, they seem proud of it.

## Play Goes on Without Audience.

These stirring scenes are not enacted amidst the hisses of the gallery and the applause of the audience, but no audience. Although virtue is rewarded and the villain is foiled—as he should be in real life, and seldom is—there are no cheers for virtue and even when foiled the villain, with the greatest disregard for conventionalities, neglects to say "Bah!" or "The jig is up." The actors in these little heart-stirring dramas kill each other, rob each other, and make love to each other without the reward of applause or the stimulation of an interested audience.

Furthermore, their work is performed in silence. When the brave but humble hero proposes to the fair maiden and explains that their future life will not be one of grandeur, of mansions in the city, of autos and divorce scandals, but must be a simple life, that she must be satisfied to live in a cottage and subsist on bread and cheese and love and kisses, then he does not tell his love in sonorous numbers, but makes motions like a modest cottage or a piece of cheese. All the story must be told by actions alone, for these bloody scenes take place in the studio of the Selig Polyscope Company.

## Everything Shown in Pantomime.

Because the moving picture machine cannot record words as the artists in the comic section do, or thoughts by having an arrow and a picture of a dark cloud, "indicating gloom," the actors must be more careful in their gestures than the actors on the stage. Even the use of the deaf and dumb language would have its disadvantages, for the average patron of the nickel theaters probably would know as little about this language as he does about Choctaw or the tongue of the Medes and Persians.

In these polyscope dramas a connected story, either melodramatic or comic, is told entirely by means of gestures. The expression on the face of the actor may help in the telling of Lizzie's wrongs, but his pose is even more important. He must throw his hand into the air to express joy, snap his fingers to show contempt, and droop his shoulders to indicate sorrow.

The heartrending and "moving" dramas of the moving pictures need more "props" than the dramas of the really truly theaters. The Selig Company has a whole store in which to store its props, and the studio after a playlet has been produced looks like a mixture of a junk shop hit by a cyclone and the outside of a burning house after the misshapen has thrown out the family cat, the piano, and all her other lures and penates.

## Regular Actors from Theater Employed.

Three stage carpenters are kept busy, and the scene shifters are members of the Stage and Sons' Union. The same nomenclature is used as is customary on the stage so that if one could imagine footlights in place of the blue vacuum lights and an excited audience instead of the blasé stage manager, one could believe himself in a theater.

When the outline of the play is worked out to the satisfaction of the manager, and the props have been secured to

the satisfaction of the producer, and the scenery has been painted, then the stage is set up ready for the actors. These actors are procured from the regular theatrical agencies and are kept for a day or so. The time sequence is arranged by the producer in such a way that if one actor is not used throughout the action he is finished up, murdered, sent to prison, or otherwise disposed of—and then the action takes up another character. The principal actors are kept a longer time as a rule.

With everything in readiness, a dialogue takes place. "What's on to-day, Mr. Turner?" "Oh, a heart interest drama about 700 feet long and an inch and a half wide."

In these rapidly moving dramas a child may grow to manhood, marry, and die all within the space of a thousand feet of film.

## Plot of Moving Picture Play.

The stage is set up with the scenery for the first act, the players take their places, and the thriller is on.

First Scene.—The village blacksmith shop. The old and honest father is toiling away to earn his daily bread, and a few pork chops for his beloved daughter. The city stranger arrives. He is going to turn out a villain, but you don't know that now—that is, unless you are an habitual devotee to the muse of the moving picture. He is dressed in a fine silk hat and the best eight-dollar suit that money can buy. If you are an habitual offender, of course you spot him on account of his high hat.

The stranger drives up in a buggy drawn by a real live horse. The studio is so large that a horse and wagon can drive into it, turn around, and race off again.

The stranger, whose business in that little village is not explained, is introduced into the home of the horny-handed son of toil—just why one is left to guess.

Of course, in the humble home is the beautiful daughter, Nellie, who is blinded by the splendor of the eight-dollar suit and the stranger's charming manner.

## Courtship at Sixty Miles an Hour.

In the next scene one sees beautiful Nellie waiting at the bridge, with her formery fiancé, a "big fellow" being gazing in the shadow where every one in audience can see him, but where the villain never thinks of looking. The villain arrives in all the glory of a new tan overcoat of the vintage of '94, and then he kisses the lady fair. You see, in these moving picture dramas there isn't much time for lovemaking—the coachman has to move at a hot trot to the next rate.

The former lover sees this "first kiss" and becomes exceedingly peevish because of this trifling lapse. He rushes upon the bridge, and, judging by his gestures, it is a good thing we can't hear what he is calling the well-dressed villain. Strange to say, in spite of all precedent, these naughty words do not cause a blue streak to show in the picture.

The villain does not appreciate this flow of words as he ought, and in spite of the fact that the former lover is several inches taller and fully forty pounds heavier, he casts him off the bridge into the yawning chasm and on to the mattress beneath. The former lover thereupon retires from the action of the play. Drawing his pay, he sets out for the corner palace of moisture.

In the third scene is depicted the humble but happy home of the blacksmith. Nellie receives a billet doux from the stranger—name unknown—asking her to fly with him. Nellie decides that flying is right in her line, but impolitely refuses to allow her mother to read the letter or tell her of her decision. This refusal is especially strange, for as soon as Nellie receives the letter its contents are thrown on the screen, where any one may read it.

## When Nellie Waits at the Bridge.

The next scene finds the beautiful maiden again waiting at the bridge, with the waterfall in the background and presumably her lover's dead body somewhere down in the foreground—unless it has been removed by the coroner in the meantime. She does not seem to be afraid of spooks and agrees to go to the great city with the smooth stranger.

In the next scene Nellie returns to her home, and, going inside, writes to her mother, telling her she "has wept or, at least so the letter states, which is thrown on the screen."

We next see Harold—now we have learned the villain's name—waiting at the church, not with a "parson and witnesses, but with a horse and buggy and another new overcoat."

Nellie comes in a black linen duster, stops, bids a fond

farewell to everything in sight, and climbs into the buggy. Away they go, the horse kicking up all kinds of Fuller's earth and corks and trotting straight at you, but just as he is about to climb over the footlights on top of you he goes out of range of the camera.

#### Scene Changes to New York Dance Hall.

They probably had a long drive, for in the next scene we see them in New York in a dance hall, making a night of it. He of the eight-dollar suit is buying champagne—barrels of it—and is enjoying himself in great style. So is Nellie, but alas! as you probably guess, the good time won't last.

It doesn't last—in fact, it doesn't even last until the next scene, for here we see that the villain has deserted her in the great city, probably in order to hike off to more villages on mysterious errands and hunt for more Nellies.

Alas, poor Nellie! In the next scene we see the father bringing home the body of the poor maiden whom "mad despair" has killed more surely than croup or the epizootic ever could kill.

After a short wait "one year later" we again are back in front of the blacksmith shop. In the meantime the mother has followed poor Nellie to the grave and the father has enlisted as a hobo. The people of the village, attired in frock coats and high hats, as villagers usually are, give the old man the cold shoulder in place of the nickel to buy bread that he asks for.

The father thereupon goes to the graveyard—see scene 7—and by the grave of Nellie and her poor old mother swears a great oath to track the base villain to his lair.

#### Scene Where Much Crockery Is Smashed.

He doesn't have to track him long, because we see him in the next scene bumping up against the deceiver in a bar-room. Then there is the home of his Satanic Majesty to pay, for the villain, in order to protect himself, plays Carrie Nation with the bar-room fixtures. Tables, glasses, mirrors, everything, is smashed—the bartender all this time probably being in the next room feeding the cat.

At last the old and decrepit father grabs a cheese knife off the free-lunch counter, and there is one less bold, bad villain in the world. Then the bartender, hearing the noise at last, rushes in with a crowd hired from the amusement agencies, with several cops. The poor old father is hustled off.

Whether he pleads "unwritten law" or "brainstorm" in the subsequent trial, we are left to guess, for now it is time for the next audience to have its turn.—Chicago Sunday Tribune.

#### SOME INCONSISTENCIES SEEN IN MOVING PICTURE SUBJECTS.

Most of the dramatic plays presented by moving pictures are of French manufacture, or at least were until recently, and where the action of the play hinges upon a letter or letters the words are translated and thrown upon the screen in English. Ordinarily, this works well, but sometimes it seems odd to see a French moving picture play and to read a letter signed with English names, where it would be just as easy and in better taste to use the French names, which must have been used in the original production in the French factory.

Sometimes the custom raises a laugh, and this was the case at a moving picture house last week. The story was of a workman who is caught by the foreman idling away his time and is discharged. His home, his wife and children are shown, and he is depicted writing a letter to his employer, asking to be taken back. The employer backs up the foreman, the workman in revenge goes to the foreman's house, steals his child and gives it into the care of a woman, who evidently is unaware that the child is not his own. Then the man writes an anonymous letter to the foreman telling him that the child is safe, but will be killed if the police are put on the track, and that as long as twenty-five dollars is sent weekly the child will not be injured. He takes the letter to the post office and here is where the absurdity comes in. It is a post office in France, evidently, for the sign above the door is French, even if the clothing of the characters in the play did not already indicate the nationality of the players.

But in their eagerness to make the "dull" American people understand and perhaps to give local color that will please the men who prepare the French films for the American market fatuously gave the address to the twenty-five dollars must be sent weekly as Bound Brook, N. J., so that

here the sight was presented of a Frenchman stealing a child, taking it out into the country, then returning to his own home, all the time in the same clothes and with no sea voyage intervening, yet giving directions to send his blackmail money to a destination four thousand miles away. And the progress of the story shows that the money reaches him weekly.—Pittsburg Gazette-Times.

#### MERCURY ARC RECTIFIERS FOR MOVING PICTURE MACHINES.

One of the most recent applications of the mercury arc rectifier is to the operation of arc lamps for moving picture shows. The arc lamps which are used as the light source are usually operated from 35 to 60 amp. on the alternating current and at about 25 to 30 on direct current. Until quite recently they were operated in series with resistances on 115 or 220 volts to bring the lamps to the proper arc voltages, but this is a wasteful method especially with alternating current lamps on account of the higher amperage necessary for producing a light of sufficient intensity.

Apparatus for efficiently cutting down the voltage on the direct current lamps is more expensive and elaborate than a device designed for a similar purpose for alternating current, and the initial cost of the former has prevented its general adoption except for locations where only 500-volt, direct current is available, as in Summer resorts operated by street railway interests. On the other hand, the problem of overcoming the waste of energy in rheostats on alternating current lamps has been at least superficially met by use of compensators, choke coils and similar devices. Most of these alternating current devices, although in certain respects less wasteful than rheostats, have a very low power factor which makes them inefficient from a central station standpoint.

The direct current arc lamp is a very much better source of light for moving pictures than the alternating current arc, principally on account of its greater steadiness and the considerably lower consumption.

The General Electric Company has recently designed and sold a number of rectifiers adapted especially for use in supplying direct current to moving picture arcs, where only alternating current is available. This rectifier set is designed for operation on a 220-volt, a. c. circuit, and has a continuous capacity of 30 amp. d. c. and a capacity of 40 amp. or slightly more during the starting of the arc. The rectifier is designed to deliver a d. c. voltage equal to that required across the arc, or from 45 to 50 volts. A reactance in series with the a. c. supply serves to steady and regulate the current taken by the arc lamp. This eliminates the necessity of having a resistance in the arc circuit. The rectifier is similar in some particulars to the battery charging rectifier now in common use. The regulating features and other parts necessary for battery charging, but not required for this service, are omitted, and the rectifier equipment reduced to its simplest form. The rectifier may be installed at a distance from the picture machine operator and started by the operator without leaving his booth.

To start the rectifier the supply switch is closed and the carbons of the lamp held together for a second or two. On separating the carbons a direct current arc is drawn. The closing of the carbons allows the current to flow through the shaking coil on the panel which tilts the tube once or twice and causes it to start. The rectifier not only furnishes direct current for the arc lamp so that far better light can be obtained from an alternating current circuit, but the cost of the operation will be found very much less than with either a c. or d. c. arc lamp, as the series with the arc.—Street Railway Journal.



Mercury Arc Rectifier.



## Editorial Notes and Comments

The call to the Summer resorts has been sounded. Some are already open for business. In two weeks the season will be pretty well under way. Many large places have announced May 16 as the date for their formal openings.

One of the meanest thefts that can be committed is the stealing of an operator's tools. It is not only the inconvenience and loss the operator suffers in these days of small pay, but the irreparable loss he may suffer by being deprived of a tool when he could prevent a serious accident.

There has been an unusual demand for song slides of a patriotic nature from the Pacific Coast during the past ten days. The set most in demand has been for a song published by George M. Krey, of this city, entitled "There Stands a Flag, Let Them Touch It if They Dare."

The printer bungled our copy last week, and instead of saying that Alfred Simpson was the first large manufacturer in the song slide field, the paragraph was made to read as if he was the first large manufacturer to cut prices. Old-timers will know what was meant, but those who are new in the trade are apt to form erroneous ideas from the remark.

Some song slide makers are advertising that certain music publishing houses have given them the exclusive rights to make slides for certain songs. This is all "boosh" as any slide maker can buy and illustrate any song published. The law gives no privilege of reservation of anything but publication rights to a song, book or other publication in this country, while it gives the publisher in England the right to dispose of exclusive rights.

Rumors are beginning to circulate that many old picture machine operators are being harried with senseless questions during their examination for a license and that the examining board are holding back their licenses two and three weeks, preventing them from earning a livelihood. Other men who get the backing of some politician with a pull are said to get their licenses at once, after the most superficial examination. This looks very much like "graft."

Vacant lots are now being transformed into sites for moving picture tents. In consequence of this, owners who have heretofore bemoaned the possession of pieces of property that have been sources of revenue only for the tax department feel like the weary prospector who has at last struck ore. Managers are now planning to hold the patronage they would lose by their Winter quarters being unsuitable in the hot old Summer time.

A copyright of a lantern slide in this country must be stamped in the photography of the plate and show when the picture is thrown on the screen, otherwise it is not binding. The stamping of copyright on the mat is not enough and is no legal protection. Because the slide makers have not placed their copyright marks so they would show on the screen, is the reason that so many of the scamps who copy slides are still free to ply their nefarious trade.

Licenses to operate moving picture machines have been granted to 500 applicants in New York City alone thus far. This figure is given on the actual number of permits issued and can be relied upon as being as correct as definite knowledge can make it. A small percentage may be allowed for licenses that have been revoked and a little larger allowance may be made for non-resident operators who have qualified so as to be prepared for a contingency that may require them to work, or apply for work, in the city. Making all liberal allowances, the supply of licensed operators exceeds the demand.

At last! A thief has been caught and convicted for stealing a moving picture machine. The police of Yonkers, N. Y., get credit for the first case on record, and are entitled

to additional credit for catching the thief in the act. Sound the glad tidings far and wide. Heretofore the assertion has remained unchallenged by results that the thief stealing machines or films could not be caught. Let us hope the police of other places will profit by the example set in Yonkers and that the days when thieves could back a truck to a curbstone and clean out a moving picture establishment without risk of arrest have gone by and will never return.

Illustrated recitations are coming into demand at many of the picture houses. It is devoutly to be hoped that the recitationists will be better equipped than some of the lecturers sent out by the booking bureaus. One booking bureau uptown sent out a man to lecture on the Passion Play, and this is what he said: "Right here, gentlemen, is where St. Veronica, the mother of Jesus, wiped the bloody sweat off his face with her handkerchief. Every one of Jesus' friends deserted him but his mother. She stuck by him to the end." The full trend of his lecture was trash like the above, and he was so ignorant that he called St. Veronica the mother of Jesus. He was talking to an audience largely made up of Catholics and many of them were so disgusted with his jabber that they left the house. Yet this man was kept delivering this lecture for several weeks in different places, talking on a subject of which he displayed the densest ignorance. Why? Because he was "sheep."

"The nigger in the woodpile" has at last been discovered. Heretofore the regular theater managers have been shrouded with almost the sole responsibility for apparently unlawful and unjust acts of opposition to moving picture places. The town of Tamamunga, Pa., furnishes a new phase of the situation. The saloonkeepers of the town have openly combined to agitate sentiment against picture shows and raise the local license to as near a prohibitive figure as possible. If ever the saying that "a knock is a boost" was exemplified the Tamamunga movement has done it. The opposition referred to makes one of the best appeals that can be made for the pictures. It would pay every manager of moving picture places to keep prominently displayed in front of his place an attractive sign announcing the Tamamunga movement. It eloquently confirms an argument that has been repeatedly made in favor of the pictures, but which has been thwarted by underhand political influence.

### SOCIAL GATHERING OF F. S. A. MEMBERS.

At last the New York City members of the F. S. A. have come together and have smoked the pipe of peace, while they discussed their differences of opinion, made each other's acquaintance and told tales that are known only to the Recording Angel. At Mouquin's famous restaurant, on Tuesday evening, they gathered around the festive board, and as the wine passed around (it was said to be of Rock vintage) tongues wagged freely and many knotty problems were brought much nearer to solution. This kind of a "balkies" has long been indulged in by the Chicago members of the fraternity and their effect upon the social and business relations of the members was so beneficial that we are surprised that the New Yorkers have held aloof from each other so long. "In Unity there is Strength." But there cannot be unity without harmony and no harmony without sincerity. Much more could be said, but as another meeting is scheduled for an early date and in the meantime some notable events are heralded, we will wait and watch for developments.

### MOVING PICTURE OPERATORS DREAD THE SUMMER.

Moving picture machine operators dread the approaching hot weather. Already they have experienced some of the discomforts that the Summer will bring. When the temperature commences to remind one of the good old Summer time and the mercury starts to climb, the stuffy little picture booths become so hot and the air so stifling that it is almost impossible to remain in them any great length of time without going out to get a whiff of the fresh air. Even in the Winter time it is necessary to keep revolving fans constantly in motion to overcome the heat generated by the powerful rheostats. In Summer the conditions are well nigh unbearable. Up to this Summer the machine owners adopted their own methods of constructing their booths and ventilating them. Recent State restrictions have compelled them to enclose the machines in asbestos fireproof booths of certain dimensions, and these are like sweat-boxes while the carbons are burning, the heat from them and the rheostats being intense.

## INJUNCTIONS AGAINST POLICE VACATED.

In the Appellate Division of the Supreme Court, decisions have been rendered by Judge Ingraham, setting aside the various injunctions which had been granted by the lower courts against police interference with theater managers.

The decisions deal with the Sunday laws relating to theaters, music halls, moving picture establishments, and so forth. Many injunctions were obtained at Special Term by the proprietors of such places when the question was raised some months ago following Justice O'Gorman's decision that the Sunday performances in the Victoria Theater were unlawful. An ordinance was passed by the Board of Aldermen permitting certain shows under restrictions on Sunday. Police Commissioner Bingham signified his intention of forcing the closing of a number of places which violated the Sunday laws.

The injunctions, which were granted in batches in Special Term, restrained the Commissioner and his subordinates from interfering in any way with the places owned by the applicants. The Corporation Counsel appealed from some of the injunction orders, and the decisions now rendered reverse the orders in the proceedings brought by A. L. Shepard, as lessee of the Manhattan Theater, a moving picture show; the Eden Musee American Company, Ltd., which owns the wax works in Twenty-third street, where Sunday concerts are held; and the Keith & Proctor Amusement Company, which manages Sunday vaudeville performance throughout the city.

Justice Ingraham writes the opinions for the court in all the cases, and his main opinion is in the Eden Musee proceedings. In the course of it he says:

"The only act which the defendant as Police Commissioner of the City of New York threatened to do was to arrest the plaintiff's officers or employees upon a charge that they were violating the law in relation to the observance of the Sabbath. The effect of the injunction is to prevent the defendant from arresting a person charged with the commission of a crime by an order of a court of equity."

"There is no charge that the defendant has committed or has threatened to commit a trespass, and it was the duty of the defendant to enforce the criminal law and to arrest any one committing a crime. There is presented, therefore, the question whether a court of equity has jurisdiction to interfere with a police officer in the performance of his duty by an injunction prohibiting the police officer from arresting a person so charged upon the ground that the act which the plaintiff was about to do was not a crime and the police officer was mistaken in his conclusion that it was."

"It seems to me that the mere statement of the proposition involves the answer to it."

In the Shepard case Justice Ingraham says:

"If equity had jurisdiction to entertain such applications and determine whether or not a party is innocent or guilty of a crime, there would be no necessity for the existence of criminal courts. The question of what was or was not criminal could be determined in equity, and if an alleged criminal is entitled to the interposition of the court to protect him from arrest, I can see no reason why the police would not also be entitled to its process to enjoin a person charged with a crime from interposing any objection to his punishment. It is perfectly clear that the whole question is one over which a court of equity has no jurisdiction."

\* \* \*

The attorney for the Keith & Proctor interests says that the decision handed down by the Appellate Division would have no direct effect upon the Sunday entertainments given by his clients.

"It simply means that the injunction barring the police from entering our various places of amusement is dissolved and that hereafter they will have access to theaters. If they find that violations of the law are taking place, their duty will be to arrest the managers where they find the law being violated."

"The Appellate Division has not gone into the question whether our performances are violations of the law, nor has it intimated whether the lower court was correct in its decision."

"There will be no changes in the policies or bills at any of the vaudeville theaters I represent owing to the decision."

\* \* \*

Stripping the case and decision of the legal phrases, we will sum it up briefly: Several months ago a Supreme Court Justice decided in a test case before him that certain Sunday vaudeville performances were illegal. Thereupon a number of moving picture and other amusement managers ob-

tained from another Supreme Court Justice injunctions restraining the police from interfering with their entertainments. To make a test, the Corporation Counsel appealed from the order granting the injunction. In simplified form, the court decides upon the appeal that an injunction can not be used to determine whether or not there has been a violation of the law, as such a proceeding would be practically an abolition of the criminal courts, or at least leave them without any cases to pass upon by improperly throwing them into the civil courts. By way of illustration, the court states it might be claimed with equal propriety that the police may procure an injunction restraining a person charged with a crime from interposing any objection to his punishment.

This looks like pretty sound reasoning on the question of jurisdiction, but there are many interested in the matter who maintain that it is not impracticable against successful attack, and there are good grounds for an appeal for a decision by a higher tribunal. In these days of injunctions, we find such processes and the rulings bearing upon them so elastic in character that no two seem to be alike. Injunctions in the form of anticipation are by no means new. Labor circles they have been quite common. Injunctions have been granted to prevent strikes, boycotts and lock-outs, and decisions as to the propriety of the process have differed. Claims of prospective loss of profits, business and employment, have been made in the respective cases. In the moving picture case affected by the decision just rendered, prospective loss of profits and business were involved. The managers claimed that the arbitrary power held by the police subjected them to the risk of hasty or bad judgment; that the police could close their places upon alleged violations and innocent parties could be unwarrantably subjected to a financial loss. It was to guard against such events that the injunctions were procured.

So far as the moving picture managers are concerned, it is not the case which will occupy much more attention of the courts. While the appeal was pending they got busy with the Legislature and had a law passed that gives them the protection they temporarily secured under the injunctions. We referred to this new law several weeks ago. It deprives the police of the power to arbitrarily close places for alleged violations. If a violation is charged against a manager, mandamus proceedings must be instituted to revoke the license of the place. A party charged is thus given an opportunity to prove his innocence without being subjected to pecuniary loss in his business by having his place closed pending a decision. This will still await the signature of the Governor, but the above decision just rendered on the appeal will be operative unless the parties affected by it take the appeal to a higher court and secure a continuance of the injunction pending its determination.

Meanwhile the police are adjudged supreme in their sacred purpose of saving the Sabbath from desecration, and may legally take steps to stop all innocent public entertainments on that day of rest, while they wink their eyes at a baseball game or look the other way when they see a man sneaking into a thirteenth parlor by the "family entrance."

## NEWSPAPER COMMENTS ON FILM SUBJECTS.

"The Faithless Friend" is a play full of interest, jealousy, remorse and pathos.

"The Runaway Cab" is a remarkable play and is splendidly acted.

"The Mishaps of a Baby Carriage" is one of the funniest pictures ever run through a kinetoscope.

"Magician's Love Test" is a most beautiful subject.

"Katie's Heel" is a play full of mischief and is not only humorous but original.

"Poacher's Wife" is of a dramatic nature.

"Save the Pieces" is a good subject, ranging from comicities to scenes and situations guaranteed to make the most solemn laugh.

"Waiting Upon the Waiter" is extremely humorous, funny, and well worth seeing.

"The Clown Doctor" is particularly interesting as well as pathetic.

"The Fatal Card" is a thrilling and interesting picture of wild West life.

"A Workman's Revenge" tells a very sensational and thrilling story.

"A Famous Escape" is a stirring dramatic subject with a strong military and patriotic atmosphere.

"The Sinner's Man" is a red-hot comedy picture.

"Enchanted Guitar" is an interesting comedy hit.



### Who is S. Rosenthal?

Lexington, Ky., May 5.—The Gem Theater, on West Main street, has closed, a victim to too keen competition.

Mauch Chunk, Pa., May 4.—The Opera House has been opened this week as a motion picture theater by the Bijou Amusement Company.

In spite of the undesirable weather, Mr. G. Melies succeeded in producing a very good film of the Catholic parade which occurred last week, and it was shown to interested audiences at the leading New York theaters on Sunday.

Mayor McClellan has vetoed the bill passed by the Legislature that no building shall be used for the exhibition of moving pictures without the written consent of the head of the Fire Department.

Providence, R. I., May 5.—Due to a mix-up of signals in the fire-alarm boxes, the first wagon did not pull up in front of the Edsonia Theater until seventeen minutes after the first alarm had been given. Owing to the perfect working of the safety appliances there were no accidents or excitement, but the proprietor, Mr. John B. Nash, suffered a \$700 loss.

"Wonderland" at Maranette, Mich., has closed its doors, and the proprietor, Mr. Martin, in announcing that it will not be reopened, says that its failure was due to the "repeaters" sent out by the film agencies and the lack of sufficient variety in film subjects to maintain the interest of the public. Many other theaters are said to be closing in that section of the country for the same reason, or their proprietors are moving to other localities.

The moving picture trade is realizing the advantage of the Hallberg Economizer, and in every instance they are giving satisfaction.

J. H. Bristol, 2949 Fulton street, Brooklyn, bought two Economizers, one for his Brooklyn place and one for his theater in Jamaica, L. I.

Henry Oehl, Amsterdam avenue, near 150th street, has installed one, and Mr. Koester, his manager, is very much pleased with the Economizer, which is used for a 100-foot throw.

It is generally admitted among the trade that Mr. Carl Laemmle, of Chicago, is a "shrewd fellow" and a "keen man of business." It is therefore taken as an encouraging sign of the times to note that he is betting heavily on the game by opening branch stores in many of the principal Western cities. Already established in Memphis, Tenn.; Omaha, Neb.; Evansville, Ind.; Minneapolis, Minn., and Salt Lake City, Utah, he is on the lookout for other locations and good men to handle them, and it should be noted that these various places are not mere agencies, but completely equipped branches that have the goods in stock for immediate shipment.

Dan. Sully, the famous Irish comedian, hero of the corner grocery and owner of a vast estate and several busy saw-mills in the Catskills, makes his debut in pictured melody this week. The first slide in the set for the Seminary Publication Company's new song, "Money Can't Make Everybody Happy," is Dan. Sully talking to Tom Maguire, the old treasurer of the Fourteenth Street Theater; this city. Dan's attitude depicts an earnest man philosophizing and arguing that "There are some things that money cannot buy." The scene is laid at Dan's mountain home, "Happy Hours," in the Catskills. The song will be made popular in Pittsburgh houses of amusement this week. It will no doubt cause many people to think of the sorrows of the Thaw family, who, with all their millions, cannot wipe out the stain and disgrace of Harry's Thaw's mad act. The set of slides for the song were made by Henry B. Ingram, 42 West Twenty-eighth street, and are very pretty.

### MOVING PICTURES IN SCHOOLS.

Moving pictures, as an aid to education, are now being utilized in the National Preparatory School, in the City of Mexico, where a machine of the latest pattern has been installed. The pictures will illustrate subjects in geography, history, physics, morals and manual training. Mexico is the second country to adopt the cinematograph as an educational factor, Germany having been the first.

### OPEN-AIR THEATER IN JACKSONVILLE, FLA.

The opening of the Summer season at Dixieland Park proved a remarkable success. In the afternoon fully 1,500 people visited the park and enjoyed the concert, but it was in the evening that the big crowd turned out to see the open-air moving pictures.

At least 2,500 people were on the grounds before eight o'clock, and the seating capacity, which had been arranged for 2,000, proved entirely inadequate. Manager DaCosta and several of the directors were present, and it was at once decided to arrange for seats for at least 1,000 more people.

The pictures started promptly at 7:30, and were very good. They could be seen nicely at a distance of 1,000 feet from the elevated canvas, and were thoroughly enjoyed by the immense audience. The full 3,000 feet of films were run, and the entertainment lasted a little over an hour.

### NOTES FROM UP-TH-STATE.

Corning, N. Y., May 5.—It is stated by the managers of the moving picture shows in this city that the business shows no sign of falling off and that instead there has been an increase.

Corningites in general seem to like moving pictures, and it can be said in this connection that they are securing the best pictures being shown in this country at the present time. Managers of local theaters have taken care to present only that which is entertaining and amusing without being immoral, criminal or obnoxious, and the patronage of the five-cent theaters continues to be as good as ever.

Only recently another moving picture theater opened in this city with large seating capacity, yet, such is the popularity of the pictures that here has been no appreciable decrease in the crowds attending the other amusement places. In Elmira and Binghamton the moving picture business is also on the increase, and two new theaters are soon to open there. In Owego moving pictures are the chief attraction, and despite the small size of that village, the place supports three picture shows.

The moving picture fad may be said to be on the decline in some places, but certainly not in this locality, and it seems that as long as good pictures are shown, people will be interested to see them.

### THE CULT OF THE TRAVELOQUE.

During the past few months there has been an increasing demand from theater managers for some interesting and instructive feature to introduce into the regular moving picture entertainment. To meet this demand the enterprising house of Williams, Brown & Earle, 918 Chestnut street, Philadelphia, Pa., were the first in the field with a "lectureette" and "travelogue" service, consisting of a large number of sets of beautifully colored slides, many of the sets being accompanied by printed lectures which can be delivered as the slides are shown. Their list of subjects caters to all tastes. There are sets on art, statuary, and the great art galleries. Patriotism is represented by sets on Washington, Lincoln, American History and the Navy. Topical subjects include the Yellowstone, Yosemite, Niagara, the Great Canyons and the principal cities. Travelogues include the Rhine, Berlin and picturesque Germany, Rome, Venice and the Italian Lakes and beauty spots of Scotland, England, Ireland, etc. There are special subjects such as "The Sign of the Cross," "The Passion Play," "The Story of Parsifal" and "Ben Hur." Many nickel-odeons are already using this service, which gives a healthy tone to the entertainment, and is a feature that should be encouraged.

### TWO STOLEN MACHINES RECOVERED.

Mrs. Josephine Hamilton, of No. 53 Hudson street, Yorkers, after a tough-looking man flashing a dark lantern on the face of her husband, who was asleep, Mrs. Hamilton made no outcry, and the burglar did not perceive

that she was awake. While she watched him he packed up a moving picture machine and dropped it out of a window. Then he gathered together several pieces of jewelry and articles of clothing, and went toward the window a second time to drop this loot to the ground. Mrs. Hamilton recollected that there was a loaded revolver on a shelf in the corner of the bedroom. Without disturbing her husband, the woman, with full courage, sprang out of bed, ran across the room, grasped the revolver and fired point-blank at the burglar.

The thug who had turned to seize Mrs. Hamilton, ducked as she shot, and, running to the window, dived straight through.

He fell sprawling, escaping a second shot fired by the woman, and he also dodged a third as he gained his feet and ran off, leaving his plunder in the yard where he had thrown it.

Mr. Hamilton, who was awakened by the firing, joined his wife at the window and then ran to the street, but the burglar was not in sight.

Blood spots on the ground near the window indicated that the fellow had not got away without being wounded.

Deputy Sheriff Abbott went to Mendon in search of a moving picture machine which had been stolen from the town hall in Honeoye Falls, N. Y., a short time ago. The outfit was found wrapped in a bag and hidden in a hay barn. It will be returned to the owner, the B. E. Fincher Moving Picture Company.

#### MIDDLEPORT FROWNS ON MOVING PICTURE SHOWS.

Middleport, N. Y., May 1.—An edict has been passed by the city fathers of Middleport that moving picture shows are a menace to women and children who patronize them. and, consequently, all efforts of a party of Medina men to establish a nickelodeon here within the past few days have failed.

#### GERRY SOCIETY AGENTS ACCUSED OF GRAFTING.

Owners of Five and Ten-Cent Shows Pay Ten Dollars Monthly Toll.

That the grafting agents of the 'Gerry Society have extended their collections to the proprietors of five and ten-cent theaters all over Manhattan was the startling development in an investigation of that secretive and exclusive charitable organization.

Affidavits have been furnished which declare that a regular toll of ten dollars a month is exacted from many of the cheap theater owners. It is paid direct to certain agents, the names of two of which have been furnished.

In the presence of a witness the proprietor of a theater on Avenue A told how he paid the ten dollars monthly graft regularly to two agents whom he named. Many other instances of similar collections are vouched for by reliable investigators.

#### Cheaper to Pay Than Object.

The nickel theater graft is declared to be fully as widespread as the grafting from saloon keepers who wish to sell liquor to children in violation of the law. With the theater the "graft" is based on Section 289 of the Penal Code, which provides severe penalties for any act tending to impair the morals of a child.

The patronage of these cheap theaters is largely made up of children of tender ages. Almost any series of pictures, such as are in use in the moving picture machines, can be construed to be injurious to morals of a minor if the Gerry agents are so disposed. The theater proprietors say it is cheaper to submit to the "graft" than to defend themselves in court.

The Grand Jury will take up the Gerry Society "graft" as soon as the District Attorney has been able to serve important witnesses.

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**For your Irish Patrons, we have: Views of IRELAND, including KILLARNEY, QUEENSTOWN, CORK and DUBLIN.**

**For Your German Patrons, we have: Views of THE RHINE, and BERLIN.**

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### SUNDAY CLOSING IN LANSING, MICH.

#### Bribe Offered to the City.

Lansing, Mich., May 4.—John Conan, the proprietor of the "Vaudeette," has defied the warning of the Chief of Police that the Sunday closing ordinance in regard to amusement places would be enforced. He was arrested and released on bail and immediately opened his theater again in the evening. The theater was crowded. No admission was charged, but persons were allowed to contribute toward paying the expenses of the show. It seems to us that in cases of this kind, where certain ordinances are in force, the proprietors of shows would be acting in their own interests if they always kept within the letter of the law. If the law is against the wishes of the majority of the citizens, then steps should be taken to have it repealed.

Manager Conan said: "If permission is granted me to operate the theater on Sunday and charge an admission of five cents, I will donate to the city, free of charge, an ambulance and a patrol wagon." Mr. Conan went on to state that this announcement was meant in all sincerity, and was not an idle jest.

Chief of Police Behrendt announced that he had no hand in the offer of a patrol wagon to the city for permission to run the theater on Sunday. While the offer may look rather tempting, in view of the great need of a patrol wagon-ambulance, and the fact that the need has not been recognized by the Common Council to the extent of an appropriation for that purpose, Chief Behrendt does not lose sight of the fact that it is his duty to enforce the law, and he declared to-day that the Sunday closing laws will be enforced.

"The citizens of Lansing may rest assured that the laws will be enforced as long as I am chief of police," said he, "and if it is contrary to the statute for theaters to do business on Sunday, whether in the name of the city or on the promise of a gift to the city, there will be no theaters open on that day."

### HIGHER PLANE OF FILM SUBJECTS DESIRED.

The question of the moral influence of the moving picture show crops up every now and again in the daily press. It is well to note these expressions of public opinion, therefore we quote the following editorial from the Press, of Grand Rapids, Mich., a city which is well supplied with shows:

#### Abusing Its License.

The moving picture question is raised to attention just at this time by the coincidence that a certain Canal street five-cent theater made an application to the Common Council for the renewal of its license, while during the week and Sunday this same theater presented a picture that places it squarely on trial before public opinion.

The picture in question was called "Sapho." It is supposed to reproduce certain scenes from the play and novel of the same name. Needless to say the most salacious episodes, such as the masked ball and the staircase scene, are chosen for reproduction. Moreover, a scene not included in the play is given in the picture, a scene showing Sapho posing for a painting in the semi-nude. The moral lesson in "Sapho" is entirely overlooked.

When "Sapho," the play, was given in Grand Rapids by Olga Nethersole, the staircase scene was carefully eliminated. It was held, and rightly, that it would shock public decency. But here comes a moving picture that not only gives the staircase scene, but even adds another like scene and leaves out all the lesson that may be derived from the play.

What is the Common Council going to do about licensing a place that offers this picture or pictures of this type? Is it going to approve the placing of scenes of immorality and representations of life among the outcasts of society before young children, the boys, the girls, the men, and the women who frequent moving picture shows?

There are good moving pictures and bad moving pictures. Some of the cheap theaters in Grand Rapids have striven to give only the good pictures. Has Grand Rapids room for the theaters that deliberately serve up the trash?

In justice to other Canal street theaters, it should be stated that the place where "Sapho" has been given is called the Superba.



# WHY SHOULD MOVING PICTURE SHOWS BE TAXED?

Commenting on the tax of \$750 per year which the County Council of Tamaqua, Pa., has just levied on moving picture shows, the editor of the Tamaqua "Courier" takes exception to the spirit which moved the council to pass the ordinance, and says:

"If a man or a body of men comes into the town and, by reason of business foresight and careful management, make money, it is not by any means incumbent upon the town to see how much of his profits it can get by taxation or the collection of a license, etc. It is this spirit of cupidity that pulls a town down and keeps it in a state that borders on the moribund. There are to-day four moving picture shows in Tamaqua and all of them are fairly prosperous. They all pay a mercantile license and that is all they should pay, and that is all, we have reason to believe, the courts will require them to pay. These shows are all well conducted. They are patronized by all classes. There is nothing shown in them that would tend to pervert the mind. They furnish a good, wholesome amusement. With these places to go to in the evenings young men and young women will keep out of paths that eventually lead to the depths. The most eminent sociologists will tell you that the best method that can be employed to keep young men and women away from the pitfalls is to furnish them entertainment and recreation that will give buoyancy to their minds.

"Council would do well to repeal the light amusement ordinance at the next meeting, not only because it is not strong legally but because it is ill-advised."

## NEW THEATERS.

### Fort Madison, Iowa.

One of the neatest little moving picture theaters in the Middle West has been opened last week at 919 Second street, Fort Madison, Iowa.

It is called the Star Theater, and is under the supervision of Mr. C. O. Barrett, proprietor and manager. Mr. Barrett has spared no pains or expense in making the place comfortable and inviting, and will use his best efforts to make it entertaining and instructive to all who attend the performances.

### Laconia, N. H.

Under the management of George F. Lapiere, manager of the S. W. Myers Moving Picture Company, the Folsom Opera House is to be opened on Saturday evening as the "Pastime Picture House." The theater will be equipped with an iron machine house.

### Oberlin, Ohio.

The Oberlin Family Theater opened in the Martin Block on East College street last week. The managers, Wilson & Rieser, announce that there will be four performances of continuous vaudeville each day, a matinee at 2:30 and the evening performances commencing at 6:30.

One thousand feet of film will be run at each performance, and the films will be changed three times a week.

The theater is absolutely fireproof, and the exits have been arranged so that the theater can be emptied in a very short time. The operating room is lined with asbestos and iron. General admission, 10 cents; reserved seats, 15 cents.

### Superior, Wis.

The new parlor theater opened last week is said to be the finest in the West by men who have been associated with the business in this part of the country.

The new theater is a beauty in appearance, and the lighting effects are the prettiest yet seen in Superior. Especially in this latter true as to the interior. Proprietor Wardman takes especial pride in the electrical work, and assures patrons that they will be adequately protected from fire. Along this line Chief Johnson and Electrician McDougall, of the Fire Department, are quoted as saying the wiring is the best in Superior. The operating room is totally encased in fireproof material, and it is the boast of Mr. Wardman that a film could be burned entirely and the audience know nothing of it, so well is the fireproof idea carried out.

It is Mr. Wardman's announced intention to run a first-class show in all respects, and without regard to expense in the effort to give the people a good show for the money. The pictures will all be well lectured and the effects will be given in detail.

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## Columbus, Ohio.

The permission granted the moving picture theaters by Mayor Bond to remain open on Sundays—providing only motion pictures without music or vaudeville are presented—is followed by the announcement by Manager Prosser, of Keith's, which becomes a five and ten-cent theater Monday, that his theater will be open on Sundays also during the Summer season.

Likewise the High Street will also become a seven-day theater for the Summer. The moving pictures will run from 6 to 10:30 o'clock for a general admission of five cents.

## Evansville, Ind.

The motion picture show that has just opened at the Grand made a big hit.

Manager Wastjer has installed an absolutely fireproof cage for the machine and operator. Galvanized iron was employed in its construction, and the walls are tightly riveted together, the only opening being the door for the admittance of the operator and the slit for the passage of the light to be thrown on the screen. Should an accident befall the machine, it would be impossible for it to affect the house, owing to the construction of the cage.

The show is given a tinge of novelty by the appearance of a high-class soloist, a lecturer and a pianist, and the presence of a man behind the screen who makes it his sole business to give effects.

## CORRESPONDENCE.

*Who is S. Rosenthal?*

Several important communications are unavoidably held over.

When the State Fire and Building Inspector can walk into an operating booth and ask to see the operator's license, and upon the operator failing to produce, the inspector stops the show—well, until then, brother operator, take the best you can get.

RAYMOND KAHN.

## HOW TO GET A BETTER LIGHT.

Baraboo, Wis., April 15, 1908.

Editor Moving Picture World:

Dear Sir—In Moving Picture World of February 29 there was an article on the electric light and the carbons; also the side core carbon. Now, for those that cannot get the side core the following will help them to get a better light: Take your carbon file and make a groove in the carbon half-way

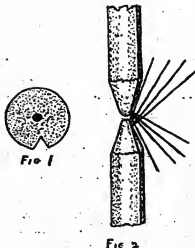


Fig. 2

to the core, like Fig. 1, placing the groove towards the condenser. By thus cutting away the carbon faster on side of groove, it does not hide your arc at the crater, as you can see in Fig. 2. Hoping this will be of some use to biograph operators, I remain,

Yours respectfully,

A. C. WALLACE.

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## Film Review.

**THE MUSIC MASTER.** (Biograph).—What is more miserable than a love-lighted life? for the heart that truly loves can never forget. Such is the sad fate of the hero of this Biograph story, Herr Von Mitzel, a disciple of Antonio Stradivari, fell deeply in love with his pupil, the beautiful, young, English lord. His love was returned by the fate-loving maid, who grieved at the disparity of their ranks, and wished that he had been even slightly born or she more lowly. On the tyranny of fate! and the discouraging conditions were brought to bear upon their affections; but true love can move to be diminished by showers of evil-hap than flowers are moved by timely rain; so the loving couple in circumstances tended rather to strengthen than to weaken their passion. Now, in the Winter of his existence, Herr Von Mitzel alone and forlorn. His only companion and solace is his faithful violin, the strains of which are more eloquent, than melodious, conjuring up as they do the recollections of life's Spring-time. We picture him seated at his desolate firsicle, playing his, or rather her favorite selection, and as the sweet tones float out upon the silent night, there appears on the wall a phantasmagorical portrayal of his thoughts, which bring him back to days of yore. The image of his existence is first seen; then the lesson on the harpsichord, when he declares his love; next the scene of her being forced by her father to enter an odious marriage compact; then a duel with his rival, in which he is wounded. The scene dissolves into the reappearance of the girl. The picture is beautiful and touching and is sure to win the sympathetic approval of the spectator, besides being a work of photographic excellence. 500 feet.

**THE GENTLEMAN BURGLAR.** (Edison).—Synopsis of scenes:

The Proposal.—The gentleman burglar walking with his lady love. They admire the grandeur and beauty of nature—He proposes and she accepts—She does not suspect his occupation.

Turning Over a New Leaf.—The thieves' den.—The burglar drinking and playing cards.—The gentleman burglar arrives—Announces his coming wedding—Aspires then of his decision to quit his life of crime—He bids them goodbye and departs.

Engaged to Another.—Reception hall of the girl's father—A rival lover meets the gentleman burglar—He hears of her engagement to another—He leaves her in sadness.

Two Years Later.—The gentleman burglar returns with his bride to her father's house.—The father's greeting.—The happy wedding—The burglar with the baby on the lawn—All return to the house except the husband—A former pal appears—He demands money—The burglar makes a quackery exposure.—The gentleman burglar in a quandary—Attempts to steal some money from his father-in-law's desk—Is discovered and turned out of the house—He returns to his former haunts, where a quarrel ensues.—The light extinguished—Two pal shots.—The gentleman burglar smokes a cigar while his pal lies dead at his feet—The alarm and his arrest.

A Lapse of Five Years.—The gentleman burglar in prison stripes working in the quarry with other prisoners—During the return march to the prison at evening, he evades the keeper's watchful eye and escapes—Climbs the prison wall and reaches the house—Secures a boat and gets away without being seen—He returns to the old den—Tells of his escape—Changes his clothes—Changes his name—Changes his life of crime.

Mixed Angles.—The former lover has since married the burglar's wife—She believes her first husband dead—Fond memories of him still cling to her as she views his picture—The burglar arrives with the daughter now quite grown—All retire for the night.—The gentleman burglar enters the house through a window—His child discovers him—He does not recognize each other—They talk—He realizes who he is—Discovered by the girl—The burglar shoots kills the gentleman burglar—The truth is told from the wife and the never knows that the man she loved was nothing more than a common thief. 1,000 feet.

**SPORT FROM ALL THE WORLD.** (Great Northern Film Co.).—Sport from All the World shows sports of all nations and opens with Indian of hammer throwing. Next follows a very fine specimen of barbed wire. Then come jumping exercises, both high and broad jumps. Then pole vaulting follows, with some beautiful jumping, and the high jump, followed in quick succession by hurdle jumping with some fine specimens of athletics, taking in practically the primary athletic sports of the world. The walking contest next, followed with racing, wrestling and football. This is followed by the Norwegian method of exercising, and the gymnastic drill of leg and muscle exercises is here shown, followed by a series of high jumps, and the closing scene in which a very well-formed athletic girl does some beautiful exercises of chest, arm and hand development, and while the music is playing, a very clever contortionist at the finish. Posing and weight-lifting next. Puffering boxing and wrestling comes next, and the closing scene in which a very good specimen

of hedge and ditch leaping, hurdle jumping, and shows one or two rather exciting falls, which, fortunately for both horse and rider, were made by an anxious accident, as the rider is seen leaping off a jumping fence, and the horse is seen to dissolve into a picture of American method of horse-racing, showing some beautiful examples of horse-flesh attached to the sulks and rider, and a good clip. Next in order of the sports is cycling. Swirling next takes our attention and shows some very fine trick diving and swimming, finishing up with the drier and swimmers in a water polo match. This quickly changes into a rowing contest. From here we are taken to a pond covered with ice, where we see some beautiful examples of figure skating, also jumping while on the skate. After going through various exercises, the skaters are shown a game of hockey. We are next shown the exciting exercise of ski jumping. The aeroplane next engages our attention, circling around on the ice. The film beautifully concludes with a pretty exhibition of children leaving a school house, armed with the toy, the Diabolo, which they all, a crowd of some sixty or seventy boys and girls, seem to be very well pleased with. 614 feet.

**EMPEROR NERO ON THE WALFARTH.** (Great Northern Film Co.).—The sculptor has just finished his great figure, "The Emperor Nero," and is about putting the finishing stroke to a portrait of the emperor, modeled in getting her pay and is leaving, after which the artist lies down to take a well-deserved rest. No one is to be seen at the house except the emperor goes alive; he descends from his standing place, goes up to his creator, looks at him skeptically, takes a cigar and walks out of the room. The first street lamp he comes across he bends down like a cane and lights his cigar with a policeman, who thinks that he is dealing with a madman, rushes forward in order to have this man's cigar put down in his book, but is blown off as if he was a feather. Outside a coffee house Nero orders a refreshment, wipes the table with his waiter and shows him into the street. The waiter positively has to force the already ill-treated policeman to take the matter in hand. He does not come off any better this time, either. The Emperor Nero seizes him by the collar, wheels him around and throws him away. At last Nero shows himself as a gallant hero by offering two ladies his escort, but as the ladies do not seem to be taken with his classical beauty, he proudly walks up to the house of the artist, followed by the policeman, the waiter and the ladies. In the studio a regular fight starts at the end of which the policeman knocks off the Emperor Nero's head and smashes it against the door. The artist's model walks up to the door and awakes the sleeping genius, who jumps to his feet as quick as lightning, expecting to find his head broken to pieces, but finds it was only a dream. 550 feet.

**KIDNAPED FOR HATE.** (Kalem).—The principal actors are Italians of the lower class—carrizmen, in love with beautiful, tantalizing Floretta, daughter of the boarding house keeper. Nonchalant young Angelo wins her love from Guiseppe, and he plans a revenge which makes the story.

**Scene I.** A Modern Carmen.—This scene shows the typical Italian quarries' boarding house. One is strutting a gaiter and another group is playing an exciting game of "Morris." Notice the characteristics of the people. The old boarding house keeper, the inevitable billy-clinging to her collar, enters and calls them to supper. All rise and go into the house. Now come dancing for the night. The Italian quarries' boarding house men are crazy over it and no wonder. See her flirt with them all, but most desperately with sullen Guiseppe. She rouses all the men to anger, but he makes love to her, she tantalizing him beyond his power to resist. She is so beautiful, so young, so scornfully she throws him off, as Angelo, her accepted lover, steps in. No self-respecting Italian could endure the insulting laugh of the nature, so he protects her. Quickly Guiseppe draws his knife; the quarries' boarding house men follow him, for he is their beloved lover as they walk off. One instant more!

Angelo has forestalled him; quick and graceful as a flash he has the unarmed hand of the nature, so he would-be assassin to the ground. Now Angelo turns to the frightened girl and lends her away, while the Italian raises his fist and swears vengeance upon them both.

**Scene II.** Guiseppe is Revenged.—The lovers have continued their walk, and are oblivious to all but each other. But see the head and shoulders of the Sicilian are creeping over the wall, and he steals behind the happy two and raises his ugly looking face, and the Italian, the nature, so he takes the back of his hated rival. But Floretta has caught his wrist and her screams bring men who overpowered him.

**Scene III.** Seven Years Later, Guiseppe a Convict, the Escape.—There is a rock pile with its inmates in the foreground. The nature, so he recognizes Guiseppe, serving time for the stabbing of his beloved lover. The nature, so he recognizes his little girl. See Floretta shrink back as she recognizes the convict, Guiseppe, and see the look of terror on her face. The nature, so he sees her and the guard motion him back to work. But rebellion and hatred are in his heart, and he escapes the guard; now he seizes his gun and compels the

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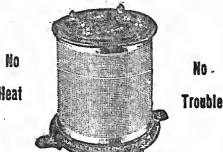
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**AWKWARD ORDERLY (Gaumont).—**This subject is rendered in a very pleasing manner and depicts the innocent error enjoyed by a new recruit appointed to brush the clothes of the colonel. His department in impersonating the colonel is as amusing as it is freedom. Good detail and excellent action throughout. 364 feet.

**MADAM IS CAPRICIOUS (Lux).—**Wholesome amusement is provided as the feminine contingent of a domestic partnership engages in a shopping tour with her alleged lord and master. Everything that meets the gaze of madam is purchased, including a dog, parrot, donkey and various statuary, irrespective of her husband's financial ability and delivery thereof entrusted to the unwilling man. At the conclusion of the trip a gentleman friend passes in his carriage, he lavishes admiration and the luckless benedict is left to himself and his purchases. Angered at the turn of affairs he donates all to a passing pedestrian and engages in a tour of the town to vent his anger. 334 feet.

**A GOOD THIEF (Lux).—**Scenes of thrilling and pathetic adventure are depicted in this series. The booty of a daring robbery left in the apartment of a poor artisan, who, with his wife, is out in an effort to secure assistance for the dying daughter. Well dramatized and of good photographic detail. 317 feet.

#### Pathé Revers Issues:

**MOUTAINEER'S SON.—**Two poachers, well known for their skill in killing game as well as for their trick in dodging the police, are seen departing for one of their haunts accompanied by the leader's son and wife. They soon disappear in the mountains, and the wife and son returning hear a noise in their cottage. The woman enters and finds a burglar at work collecting their valuables together. She seizes a gun and compels the malefactor to leave the house without carrying on his wretched designs.

Infracted by his failure the thief resolves to avenge himself, so hurrying to the little village further on goes to the police court where he promises to deliver up the two poachers for the sum of \$500. The police accept and our burglar thinks he will have his revenge; but not so, for the hunter's son has followed in his footsteps and overheard his conversation with the police and goes to the spot where police and criminal are to meet. The burglar arriving first, the boy creeps up behind his father, and before another minute has

elapsed the youth hurls the unsuspecting man down the ravine to a precipitous death. The little hero then rushes to where his father is lying, warns him of his great peril and we leave them hurrying to a place of safety. We now return to the scene of the black mountain, where the officers are at the moment of the betrayal and capture the poachers. They are soon seen arriving, but not finding anyone and it being past the appointed hour, they begin looking for their man, and whilst gazing down the ravine see the prostrate form of a human body; they all rush down the steep side of the mountain in their anxiety to reach the unfortunate below. They soon recognize their leader, now dead, and believing that he has met with a terrible accident on the black mountain top, quietly take him away, and thus the terrible tragedy is ended—the ravine being the only one knowing the truth of the sad tale. 450 feet.

**PRETTY DAIRY MAID.—**A wholesome looking lass is the dairymaid of an old peasant, who, being very kindhearted, have adopted a lunatic. This mania falls in love with the pretty lass, and following her one day to market witnesses the forest guard kissing his love in exchange for toll money when crossing the villa bridge. Infuriated by this, the baffled lover rushes back and swears vengeance on the girl and her lover and soon puts us through to the execution. With a lunatic's force he steals the guard's rifle, and awaiting the girl's return brings the life back to his plans unperceived. Peasants finding the corpse soon after and recognizing the cartridge belt have the guard arrested for murder. The lunatic is then avenged, as both his love and rival are done away with, but his conscience proves to be a terrible companion for his guilty soul, and at last, overcome by remorse, we see him prostrate before the murdered lass's grave, begging for forgiveness of his crime. A clergyman happening by and hearing the crazy beggar's ravings takes to summon the police. The patrolman soon arrives at the cemetery, but the lunatic, hearing them approach, rushes away and betrays a high cliff, where, in a fit of remorse, now that his crime has found him out, leaps down into the raging sea. The guardman is immediately arrested and restored to the high place he formerly held in the esteem of his fellow men. 653 feet.

**ARTIST'S INHERITANCE.—**A young artist, rich in talent and hopes, but poor in money and comforts, receives a registered letter informing him of the death of a wealthy relation and of his father's bequest of a big sum of money. On receiving

this welcome and timely news our young Rubens starts out to inform his friends, and after many discussions as to how they will spend their night they all decide on a good dinner. Now a dinner is a very costly affair, and our young artist, when one is as hungry as a young future artist, but to have much a feast one must have money, and the general call for funds has only produced about one dollar. So they all go, armed with the letter, telling of the heritage to all the traders of the district. First the letter referee to give our young man any goods except against cash, but on reading the letter soon change their minds, and the whole troupe of merry makers return laden with eatables and wine. They get royally drunk, and one of their comrades falling unconscious under the table, they dress him up in a knight's armor; when hearing the police coming they first seek for disturbing the peace of the town, they place the disguised drunkard against the door and climb out themselves through the roof; then they reach the street by means of the gutter just in time to see the modern warrior being taken to the police station. They all fall against each other, laughing at the good joke played on police and friend. 393 feet.

**STOLEN SAUSAGE.—**Two robbers having stolen a long string of sausages run off with their booty and arriving at a secluded spot start eating their spoil when they are disturbed by two policemen who have followed their trail. Recognizing the guards' uniforms the two men rush away, not forgetting, however, to take along with them their string of stolen goods. They climb a wall and let themselves down on the other side, using the string of sausages as a rope; still being pursued, they come to a house not yet completed. They climb up the scaffolding, but in doing so they have let the string of stolen eatables hang at the back of them. One of the policemen, seeing an opportunity to overtake the miscreants, seizes the dangling sausages and pulled up to the retreating men. A wild chase on roofs ensues, till finally the thieves are captured and led to prison, together by the sausages they have stolen. 255 feet.

**JAPANESE BUTTERFLIES.—**Two Japanese artists having drawn a silk worm on a screen, the animal takes life and starts spinning its cocoon and is soon hidden in its silken prison. The cocoon being now fully in view, it suddenly splits open and a beautiful butterfly takes its flight. After having fluttered for a while the magnificent insect becomes more and more subdued, a number of changes, presenting to the astonished eye of the spectator the most glorious display of colors, which blend from the darkest shades into the most deli-



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that they do not notice the lady of the house take this marvelous color dress over the butterfly transforms itself once more and a charming young woman appears. The scene is full of the previous wonder by collapsing it with a most graceful and fascinating Luller dance. This feat at the end of the second act is of enchantment, and the last scene shows a thousand battleships rising towards heaven. 544 feet.

**NOBLEMAN'S RIGHTS.**—A cruel nobleman is seen riding through his vast domains and collecting the taxes of the impoverished peasants. The sons of the poor farmers of his estate are unable to pay the heavy yearly dues he commands his prefect to seize all the cattle and burning and thus leave the poor people to starve and toll until they can again collect enough money to buy the bottomless farms. Thus are the unfortunate miser from farm to farm, and his cruelty is felt wherever he stops, until reaching the prosperous home of one of his vassals he commits a barbarous deed which is going to seal his fate. He sees the pretty daughter of his vassal and has her taken to his castle. The father objecting to this outrage, the infuriated ruler has him flogged and tied to a post to die. Rescued by his young son, the robbed man rushes from farm to farm, haranguing the terrified workers whom then to such a pitch that soon a powerful host of primitively armed men is seen marching towards the castle. The unsuspecting tyrant is soon captured and is going to be stoned by the infuriated peasantry when the captive's wife, hearing of her husband's peril, rushes to the scene. Now, the noble woman has a kind heart and she always been good to the poor sufferers, who on hearing her plead for mercy doff their hats and release their prey. The nobleman just saved from the jaws of death understands that kindness goes further than brutality, and going to a cross he near he swears to God that his life will henceforth be one of kind and noble deeds. 650 feet.

**LOCKED UP.**—A soldier having obtained special leave from his colonel to stay out of the barracks until midnight departs from headquarters in high life and stopping at the first cafe, orders a

glass of beer and writes a letter to his sweet-heart informing her that he is on his way home at 9 P. M., in her employers' kitchen. Having finished his letter he takes up the glass and washes his face. He looks at his watch and brushes up so as to look his very best when his crash. His toilet being finished over wine tries to get to the door. Looking in at the hall he finding none, tries to push his way out. Now the door of the compartment is a swinging one and he is nearly pushed to gain the entrance. But his soldier is a country bumpkin and has never seen a door. He tries to get out by the window, struggling for hours, until, infuriated at being held a prisoner, he takes his sword and cuts through the wall of the room. He looks out and finds a waiter enters and finds our dragoon half way down the wall looking for a way out. He is at the opposite house, where his sweetheart, disappointed at his non-appearance, is flirting with a young handsome. Alone he cold call our friend has time to meditate on his misfortune and his stupidity. 452 feet.

**LITTLE CHIMNEY-SWEEP.**—A wealthy man, his young wife and friend are finishing their meal, when the little boy of the house enters, and being asked by his mother to play the violin the little fellow produces the pretty melody "Joe's Rag." "Berecane." Soon after the husband departs, and the wife quickly rising takes hold of the young woman's hand and declares he is pandemonium in love with her, but being severely rebuked glides out of the room. The cruel aunt of hatred on his face. We follow the coward to a secluded spot, where he is talking and then jumps into his motor car and we next see him paying a nocturnal visit to the married couple. He greets the woman in the little boy's room, orders the child to be gagged and drives off in the waiting automobile, which he places in the hands of a driver to take to the depot. The father of his friends' mansion he witnesses the terrible grief of the bereaved mother and is avenged for the slight put upon him when he departs. Meanwhile the poor little boy has become a wail of the house, a chimney-sweep, and his mother blows than food. The poor little fellow and his companion are broken hearted, when they come to a beautiful home. In front of the house gates an old man is playing the violin for a penny. The little sweep remembers he too has been an instrument, takes it from the hands of the beggar and plays the "Berecane"—his mother's beloved piece. The windows of the house are opened, a woman is sitting prostrate on a couch, she hears the music and the father, who has never forgotten melody and rushing out to the gate finds her dazing, this and worn, but alive. He takes him to his heart, and the little companion, and begs for particulars of the kidnapping, when father and friend come in. The little sweep points out to the receding man next to his father, and understanding the truth, the head of the house has the coward convicted for life. 450 feet.

**PRETTY FLOWER GIRL.**—A flower girl having sold some flowers to a rich nobleman is leaving the beautiful park when hearing steps following at the back she turns round and finds her customer of a few minutes ago with his hand telling her that he loves her and has loved her from the very first moment he set eyes on her pretty face. She laughs at his declaration, but being flattered by the rich man's attention allows him to follow her through the park. Arriving at the gates they make an appointment for the same evening and depart. The rendezvous is kept and the two are talking and laughing perfectly happy, and so wrapped up in each other that the foreigner wife departs unperceived by the guilty couple, and on reaching the house is soon dressed up in man's clothes and ready for her place. She is then taken to the flower girl, who, finding the newcomer more to her taste, leaves the infuriated nobleman and hands her the very new conquest. The rejected mother follows the retreating couple and on reaching a park she finds her rival in the position of a son fighting for the hand of the girl. The disappointed woman is, however, apparently no match for her husband, for she suddenly puts her hand to her heart and is going to fall when the cunning, grasping, and treacherous, and defeated enemy, notices that he wears a wig, and pulling it off recognizes his wife. He believes he

has killed the woman he really loves when she jumps to her feet and tells him that she is on her husband has been severe enough and explains that she only pretended to die to stop the ridiculous and cruel man from leaving her. They are both seen departing arm in arm before the amazed and baffled young flower girl. 557 feet.

**NELLIE, THE BEAUTIFUL HOUSEMAID.** (Vitagraph).—Three old bachelors, retired millers, are kept in the house by Nellie, a beautiful, well-dressed pan; another is sewing buttons on his pajamas; the remaining one is setting the table. All are dressed in the latest style and are over their respective duties. One suddenly has an idea. They quit their duties and the scene is changed to the paper: "Wanted—Pleasant young woman for housekeeper for three elderly gentlemen. Apply by letter only, Bachelor's Hall."

The next morning they are anxiously awaiting the postman. He finally arrives, bringing a bundle of answers to their advertisement. Finally one is selected, in which the applicant gives her age, states that she is a good-looking brunette with amiable disposition and a first-class cook and laundress. The name signed is "Nellie White." An answer to this is sent, and in due time a response comes announcing Nellie's arrival on the 30th inst. We see the three men sitting down, each one endeavoring to think of some plan whereby he can meet the brunette without exciting the suspicions of his companions. First, No. 1 sneaks into the room, brushes his hair, puts on a new necktie and a new vest. He waits for an opportunity. No. 2 goes to his room, dons his silk hat, and with his cane and buttonhole bouquet, he goes to the lady boy. No. 3 retires to his apartment, trims his beard, puts on a toupee and otherwise adorns himself and is ready to meet the newcomer. The old bachelor thinks he has fooled the others and on one of them they start for the stairs. The first arrives, and the second follows, walking up and down, proud of his appearance. Suddenly No. 2 jumps up and goes to the door. He is so much confused, each endeavoring to look and appear innocent. No. 3 arrives shortly after. The three men are now in a state of confusion. They all start to go out for a little stroll. The train finally pulls in and an enormous crowd of women, the only passenger to alight, jumps off, carrying a valise marked in large letters "N. W." The old men are rooted to the spot. The first passenger waddles over to her respective room. Nellie notices the men's confusion and reads the letter and introduces herself. They look at each other and then all three men are left home. Nellie following.

Reaching Bachelor's Hall, they enter. The men get into a domestic argument over their manner of dress and retire to their respective rooms. Nellie notices the men's confusion and starts to work, cleans and straightens things up and cooks a fine dinner. The bachelors return, rather late, and find everything in order. The dinner and their humor immediately changes. They sit down and eat heartily. The new cook has more than met their expectations. They all stand up and drink a toast to Nellie. 615 feet.

**CATCHING A BURGLAR.** (Williams, Brown & Earle).—"Catching a Burglar" opens at a country inn outside which a motor car is standing. The chauffeur is approached and bribed by two shady characters, who desire to utilize the car in a raid on a country mansion. The car is pulled up outside one of the windows of the house, a ladder is raised and the burglar enters. He is started through a first-floor window. All the most valuable articles in the room are hastily seized and passed down to the street. The party is then made off with the spoil when a man servant spies them and starts after them.

The man servant quickly orders his own motor car and sets out after that containing the thieves. He is quickly overtaken by the motor car, in which the others have bribed, makes a dash at one of the tires with a knife and succeeds in puncturing it. The burglar is infuriated in replacing the wheel with a spare one which is carried, and the pursuit is continued. The burglar is then thrown out part of the spoil from time to time. The pursuers stop to pick up a policeman and the burglar is seen to escape, which they jump as the two motors are running side by side and the burglar is seen to escape. The subject may be recommended to those who appreciate sensational films. 625 feet.

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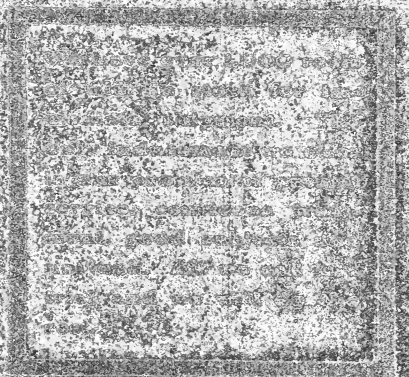
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## Editorial.

### Organization

It cannot be denied that organization has merit, whether it is by the producer or the consumer, the manufacturer, dealer or workman. The degree of merit depends upon the fundamental principles. There can be many kinds of organization—good, bad and indifferent. The good alone can survive and attain success. Too many times we find people clamoring for organization with not the remotest idea of what they really want. This is one of the chief causes of failure in many movements. Thoughtless radicals make themselves self-constituted dictators and blindly appeal for and advocate organization. Having aroused sentiment in that direction, we often find such leaders powerless to point out intelligently the need of an organization, or the course to be followed to perfect one. In all such matters it is well to carefully study the instigators.

Ordinarily, all organizations are looked upon as agencies through which justice and protection may be obtained. To obtain these one must be just and honest. If in the initiative of such a movement a spirit of coercion, vindictiveness or retaliation is shown, public prejudice is at once started that is hard to overcome.

Good judgment will at all times dictate that if a cause is a good one it can be best advanced by moderate and conservative methods and arguments. If it has good points, show them; if a necessity exists for the advancement of the cause, point it out; if good results are to be obtained with fairness to all concerned, let them be known.

The moving picture exhibitors are urged to organize. They are the best judges as to whether or not they should do so. If they feel they should form an organization of their own they have a perfect right to do so, just as much as the manufacturers, renters and operators have. But as a duty to themselves they are not justified in plunging headlong into a radical movement that is likely to dwindle into a farce and make matters worse than before they started to make them better. Some advocates of organization on behalf of the exhibitors unfortunately display the wrong kind of spirit. It is too antagonistic, and exhibitors should be exceedingly careful in considering advice from such sources. If the manufacturers and renters, or one or the other, are not treating the exhibitors right (and such appears

to be the case in some instances brought to our notice), the matter can be remedied more easily and satisfactorily than by club wielding. The first step advocated by an intelligently formed organization is a conference for the presentation and consideration of grievances, and a discussion of measures to provide a remedy. Dictatorial methods cannot be resorted to with success, only when one is in the position of dictator, and no exhibitor should allow himself to be led to a false belief or position by any harangue to the effect that he is the dictator in the moving picture business.

We say this with all honesty of purpose and sincerity of belief. The exhibitor is a very important factor, but any one with knowledge of the moving picture business must know that the exhibitor, as a factor, is not indispensable. To show this, take the situation in one of the foreign countries, where a large manufacturing concern is making direct exhibit of its products and dispensing entirely with both rental and exhibiting agents. For the sake of those who have capital invested and have built up a business in the rental and exhibiting of films, it is hoped this method may never be adopted in this country, but such an event could not be brought about quicker than by ill-advised and radical organization.

The exhibitors should have a means for properly presenting their grievances and advocating and securing remedy. This can best be done by organization, but it must be one of the kind that can command attention and respect by reason of its own existence being above reproach or open to attack of bad faith.

### The Rental Schedule Attacked.

"FAIR CHANCE FOR F. S. A."

That the so-called organ of the F. S. A. should have turned traitor to the principles upon which the association of film renters was founded, is no surprise to us or to those who are familiar with the personnel of that esoteric publication.

To advocate the abolition of the rental schedule now in force is but the first step towards the disruption of the Association. To carry out the suggestion of the editor of the *Index* would plunge the trade back into a worse condition than it was before the F. S. A. exerted its wholesome influence. Getting business in the way that is recommended by our contemporary is but characteristic of his kind and the advice or suggestion will no doubt be received with as little respect as the source from which it emanates.

Frenzied agitation, on the one hand, tries to incite the exhibitors to organize and fight the F. S. A. On the other hand the F. S. A. are urged to fight among themselves; for this would be the final outcome of a course such as suggested. It thus appears that the F. S. A. is the butt of all trouble makers, whether they come disguised as a wolf in sheep's clothing or as a fanatic with a mission to perform.

Being possessed of the goods, the F. S. A. are not afraid of, or suffering from, open competition. They are holding and increasing their customers (and there is a limit to the volume of business which any one concern can successfully handle). A half acre well tilled is more profitable than a ten-acre field running to weeds. If the members of the F. S. A. keep on planting the wheat, the blatant wind of discontent will not prevent each one from reaping his fair share of the harvest.

We have sounded the opinions of all F. S. A. members within reach and cannot find one that is in favor of abolishing the schedule. A fair chance for the F. S. A.

means an equal chance for the Independents, and while there are some among the latter who would like to see the Association rental schedule abolished, knowing that a house divided against itself cannot stand; yet the wiser heads among the Independents—those who are conducting their business along clean and fair lines—would regret such a retrograde step, even among their opponents.

\* \* \*

Now let us consider the reasons put forth by a contemporary for the adoption of this course. The main argument in favor of the abolition is that the Association members will be enabled to compete with the Independents on rental prices. It is claimed that a great many exhibitors are willing to sacrifice quality for cheapness and the Association schedule is therefore a barrier to competition. To sacrifice its schedule for such a reason would be a confession to weakness which the Association cannot afford. That many exhibitors will cling to the cheap article cannot be disputed, but can they build-up and maintain a business on such a policy? We fear not. No exhibitor can come below the admission price of five cents and the patrons will not pay the same price for a good show and a bad one. The man with the cheap show can only go so far. The competitors who are willing to accept a smaller percentage of profit to give their patrons a better class of show will eventually win out. The Film Service Association claims it represents the best in the business. To prove this it must maintain and stand for the best.

It has been suggested as a compromise that the schedule be readjusted so as to allow the rental of old subjects at rates that will compete with those of the Independent. As a loophole by which the Association members might compete with each other and conduct business in a manner directly contrary to its principles, such a plan would fill the bill to perfection. There would be nothing to deter an almost absolute disregard of the schedule. The contracts between renters and exhibitors under the rules would be mere subterfuges. Practically no attempt would be made to uphold the schedule rates because the renter would be safe under the representation that the contract price could not be asked when the exhibitor had been given old subjects. More than this, there would be constant conflict between renters and exhibitors on the question as to what constituted new and old subjects and necessarily disputes at the cashier's desk when the time arrived for settlement of bills. Such a compromise would result in endless confusion in all quarters.

As a square business proposition the abolition of the Association schedule would be preferable to the compromise, but in either event quality must be maintained. From all reports at hand, and the agitation against the schedule bears it out, the Independents offer cheaper rates than their competitors. It is thus fair to assume that if the Association has taken exhibitors from the other side the gains were made through superior quality. It is also perfectly justifiable to conclude that a diminishing of quality will operate in a similar manner against the Association. There is no doubt that all members of the Association are most eager for a red hot competition, but thus far the wise ones hold the reins. They admit that to do this with the effectiveness desired the present service must be given at the Independent rates, and they do not see their way clear for this at present.

## Delivering a Lecture.

BY BURTON H. ALLBEE.

*Specially contributed to the MOVING PICTURE WORLD.*

Like everything else, lecturing is a business, and, like practically every other business, can be learned. Some will never have to learn it. Some will learn it better than others. Some will never learn it at all. The first will achieve the greatest success. The second will be successful, but the last had better give it up. They will never make a success. It is time, energy and money lost.

It doesn't matter how good a lecture one may have, if it is poorly delivered the effect is lost. Good matter poorly delivered falls flat, no matter how well advertised the lecture may have been or how good the illustrations may be. Delivery is the essential feature of all lectures. A poor lecture well delivered will please an audience and bring success and money to the lecturer.

It is better to read a lecture and read it well than it is to attempt to deliver it without manuscript and flounder through it. If a lecture is well read it is often difficult to distinguish it from one delivered without the manuscript. Highly technical lectures should always be read. Often the intricacies of technical work demand the close following of a carefully written manuscript. In such cases it is folly to attempt to get along without manuscript. Such points as these can best be decided by each individual lecturer, but it is well to remember that adherence to manuscript is not unpardonable, and, in certain instances, as suggested, it is recommended.

Speaking without manuscript is more difficult, and, when well done, far more satisfactory than reading the lecture. But the facility which insures satisfactory delivery is acquired by thorough preparation and a complete knowledge of the subject. Poorly informed speakers neither interest nor hold their audience. Lack of preparation is responsible for many failures which might be transformed into successes.

To know one's subject thoroughly doesn't argue that one can tell others about it in such a way as to make it interesting, though it would unquestionably be instructive. There are so few, however, who care for instruction unless it is offered them in an attractive form, that one must study to arouse interest.

Interest arises almost wholly from the human quality which one introduces. Practically the only thing which interests men is men, and unless the human element can be introduced sufficiently to attract attention and appeal to the human quality in the audience, what is offered by the lecturer will fall on more or less dulled ears, and unless a speaker can hold his audience the work is hard and seems unsatisfactory.

Speaking without manuscript allows more scope for introducing the human element, telling a good story now and then or some other touch which will add to the life interest of the lecture without disturbing the arrangement of the matter. It can be said, too, that one will in time become able to give any lecture without manuscript, no matter how closely he may be tied to it in the beginning. Gradually he learns it, with all the touches and interesting features which grow with the work as he proceeds; and when he is able to break away from his manuscript and tell the story without he has acquired facility and power, either one of which would have been impossible as long as reading was essential.

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Don't attempt language which is difficult for an audience to understand. Make your language simple and it will be strong, and will hold attention and convey information where other language would not do at all. To attempt to create an impression of erudition by using long words and quoting foreign phrases is in decidedly poor taste. It comes very far from impressing an audience. On the contrary, it is quite likely to work quite the reverse and influence the audience to feel a species of contempt for the speaker.

While the lecturer may do his work quite as well one way as another, to do it without manuscript is so much more impressive, leading the audience, to believe that the speaker knows his subject better and has put much more time into it, that one can scarcely advise any other method. Write out the lecture and learn it. Then one becomes master of it and acquires a facility which helps wonderfully and at the same time enables one to face an audience with more confidence.

The use of one's slides is important. Most of the charm of an illustrated lecture depends upon the pictures. However able the text may be, it can be but little more than an explanation of the illustrations. If, then, the slides are poorly managed, much of the good effect is lost and a considerable proportion of one's work goes for naught. That is, the best features of a lecture are frequently those little indefinable touches which keep the audience alert and interested. Poorly managed slides will disgust an audience quicker than almost anything else one can do. Slides out of place, upside down, here and there one broken and a score of other things that happen, all tend to detract from the interest and impressiveness of the lecture, and every possible precaution should be taken to prevent these little, but important, things. It requires care and extremely close attention, but no more than should be given to any business which the promoter expects to make successful.

Different methods are adopted by different lecturers in managing their slides. One way is to talk to the slide. That is, have the picture thrown on the screen before saying anything about it. In scientific subjects, where accurate explanation is necessary, this is the proper method to adopt, but as much cannot be said of other subjects. It argues little ability as a story-teller and little ability as an illustrator, unless the pictures are maps, diagrams and similar subjects, which require explanation as one goes forward.

Very many lecturers do this, however. Probably more talk to their pictures than otherwise, and some very successful lecturers do it. In this, as in other features of this work, much depends upon how it is done. If it is well done, what is said is interesting and the pictures are good, the audience will complain little or none at all. If, however, there is a weak place, it will be discovered the more easily and the lecturer will suffer in consequence. He may be able to draw the first time, but he will scarcely be welcomed back.

The right way to illustrate a lecture is not to mention the pictures at all, but, as the lecturer begins to talk about a picture, or the particular point it reproduces, it appears on the screen illustrating his remarks. It is quite as easy to do it this way as the other, after one acquires the knack, and there is positively no excuse for not doing it the right way.

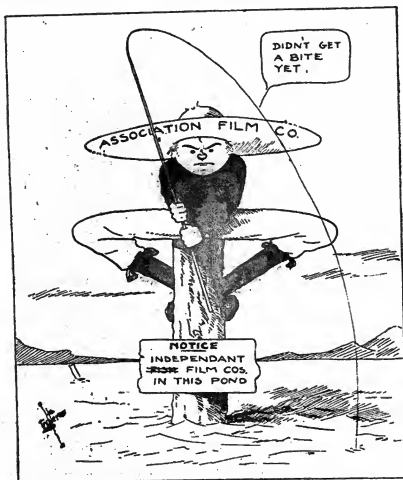
The operator is only less important than the lecturer. A poor operator can spoil a good lecture, though the reverse of this is not true. A good operator cannot make a poor lecture good, but he can do something to help it. The operator should know the lecture as well as the

lecturer himself and be ready to introduce the slides at the proper place. This helps the lecturer wonderfully and it is quite as easy to do the work right as it is to do it wrong.

Ought a lecturer to use a signal? Yes and no, and the answer depends upon conditions. If his operator works with him steadily, signals are unnecessary, but if one has a different operator every night it is impossible to get one's slides changed properly without a signal. Under those conditions the operator must know when to change the slides, and he can't do it without a signal, consequently it is advisable to use one. But where a lecturer and operator work together long enough to understand each other, it is no longer necessary, and ought not to be permitted.

The kind depends something upon the size of the hall where the lecture is given. In a small hall one of the little clickers which boys use for telegraphing is quite sufficient, but in large halls the sound could scarcely be heard and there the small light which flashes directly in front of the operator, unseen by any one else, is desirable. The push button can be carried in the hand and the wire laid in some out of the way place. It flashes and the slide is changed. The audience has heard nothing, and it adds to the effect of the lecture to do it this way. The clicker is in some degree disturbing, but it is a permissible makeshift which can be tolerated for lack of something better.

This series has covered the preparation and delivery of a lecture, from selecting the subject to getting the pictures on the screen. It has been prepared from experience and is drawn from the knowledge acquired by one who has been through it all, and who is still active in the work and expects to be for years to come.



THE SITUATION IN A HUMOROUS VEIN.

## Contributions from Our Readers.

We do not hold ourselves responsible for the opinions expressed by our correspondents.

### MUSIC PUBLISHERS AS DISTRIBUTORS OF LANTERN SLIDES.

By Dan'l H. Palmer.

The music publishers of New York and other cities of America one year ago had the practical monopoly of dealing in song slides. They were the distributors, and people wanting song slides were instructed at the various manufacturing centers of the commodity to go to the music publishers for their slides. The manufacturers of slides were, with a few inconsequential exceptions, tied to the music publishers, and could get no work unless it came from the music publishers. The music publishers, in the vast majority of cases, dictated that the slide makers must not serve customers on the side of the publishing fraternity. At that time the publishers were vying with each other in furnishing free talent to theaters, nickelodeons and other places where songs could be presented to the public.

Suddenly there arose a disposition to abate several nuisances. The music publishers began to monopolize a market which they had usurped was to get in ahead of them. To sell slides to singers was impossible. The alleged vocalists (because the majority of singers to-day are only alleged vocalists) had been degraded into a race of song slide beggars, but to get a set of slides out to the rental bureaus before the publishers could get the same song illustrated was an easy matter. So one man who knew the business thoroughly bought a copy of a song that he knew a publishing house had contracted for to be illustrated by another firm, and in forty-eight hours he had illustrated it and no less than a dozen prominent rental bureaus were sending out the slides to their customers. In one week over half a hundred sets of slides for the song were doing duty from Maine to Texas. The slide maker whom the publishing firm had employed to make the slides had not yet made their negatives.

Hearing that a new slide maker had illustrated their song, the publishing house sent for him, and he very curtly informed them over the telephone what his street and office number was, and that his time was worth five dollars an hour, and that if they did any business with him that they could call on him. They did call on him and asked him to sell them some slides, and he just as curtly told them that he would sell them one hundred sets for cash—but not a slide until all his private customers had been supplied. Then they "bluffed," and said they had given the exclusive right to illustrate the song to another man, and he told them that they did not possess the right to give "exclusive rights" to anybody, and that he would illustrate any of their songs without their permission whenever he felt it to his interest.

Right there the monopoly of the music publishers in the song slide business began to break down, and to-day it is an exception rather than the rule to buy slides from music publishers. The independent shops that do not make slides for publishers are to-day doing a good business, while the shops that have stuck to the publishers have found their orders largely at a standstill. The music publisher has found himself as a distributor of song slides a secondary consideration, and many of them have discontinued the practice of having slides made for their songs altogether. They have learned something else, too, and that is that there are song writers besides the hangers-on around their offices, and when they go to a theater they more often than otherwise listen to a good song and look at handsome illustrations for the song and realize that the song writer is totally unknown to them or is some one they have turned down. The small publishers are now beginning to have their innings, and it is known that for several years few of the song hits have gone on their merits, but have been boosted into hits by the most unscrupulous methods of advertising, while some really meritorious publication from some struggling publisher was left to rot on the shelves because he was unable to get circulation for it.

As an illustration of the ungrammatical and unrhymical writing of lyrics: Charles K. Harris has just published a song, entitled "I'm Going Back to Kentucky, Where I Was Born." This title, which comes into the words of the song several times, is unrhymical and ungrammatical. The writer would like to have the publisher parse his title. It is evidently was written by a person absolutely destitute of all knowledge of grammar. If that title had been written "I'm Going Back to Old Kentucky, the Place Where I Was Born,"

then it would have been both grammatical and rhythmical. Now, this song is expected to be a hit, and is only another illustration of how the taste of the people has been debauched by the popular song of the day. Of course, it will be illustrated.

It will be a happy day for the slide makers in America when every music publishing house in the land does not own a set of lantern slides. It will be a happy day also for the music publishing houses. Then singers will have to buy their own slides and the price of slides will go up to where they belong, the amateurs and the cheap trash makers and copyists will be eliminated from the business and the grade of singers will be improved. The good competent singer will then come to the front again and the publishing houses will not dare publish the trash they call songs now, as good singers will not handle them.

Drunken with the hunger of money and staggering with the weight of their own illiterate self-importance, the ex-corsor drummers, the ex-cigar makers, the ex-pawn brokers, etc., etc., who now constitute the bulk of our popular music publishers, have debauched a business that once attracted gentlemen of education, into a filthy pikers' game. Their greatest delight is to float a song containing a suggestion of a fallen woman, the unfaithful sweetheart, or worse. If they can't do it with lyrics, they will do it with illustrations. The absolutely filthy, then they are happy. The signs of the times show, however, that the day of these men is nearly ended, and old standard firms that once published the popular music are again beginning to take an interest in that business.

The biggest curse to the song slide business is the singer who cannot sing, and, sad be the tale, this is the kind of singers boosted by the publishing houses. He can kill a good, clean song with his hoarse, rasping voice quicker than a complete burn out, and killing the song retires the slides.

Many of the music publishers have concluded to get out of the lantern slide business, allow the writer to say that this is the wisest conclusion they could come to. If many of their song writers would conclude to go back to the pick and shovel and get out of the way of the song-writing business, they also would be wise.

### EXHIBITORS ARE NOT SATISFIED WITH THEIR BILL OF FARE.

By Hans Leigh.

Do the heads of the F. S. A. ever think seriously of the class of drama and comedy which is being turned out by the dramatic architects of the moving picture business? Is it possible that the men who have built up so great an industry can look over their weekly film review columns and not blush for the olla podrida of vicious, bloody, weak-kneed plays which are displayed there? And, permit me to say (because my readers are entitled to the information), that I am not without the right to criticize. Twenty-five years in journalism as reporter, special writer, book-reviewer, dramatic critic and editor, topped off with eighteen months' experience as the proprietor of a motion picture theater, should entitle me to express a few opinions.

Take as a specimen of the film output your issue of April 25. In this I find but one drama which it would be possible to star as a first-class feature. That is Edison's "Burning of Rome." This subject is spectacular, contains many elements of human interest and possesses the dignity of history. "A Modern Naval Hero" (Great Northern Film Company), comes next. There is a strong flavor of the dime novel about this play, but it has the dignity of war, as against the private revenge and criminality which stains so many of our picture dramas. "A Poor Man's Romance" (Pathe Freres) and "True Hearts" (Vitagraph) are healthy plays, and sufficiently interesting. "The Airship" (Vitagraph), as a farce, has a new face which is a welcome relief after a line of comedies which are almost as much alike as bullets cast in the same mold.

If an exhibitor could get these five pictures in one week he would have little to complain of, but will he get them? It is more than likely that he will get the following:

"The Holy City" (Selig), an impious and sacrilegious travesty which must arouse the disgust of every serious Christian—a love affair between Mary Magdalene and Barrabas the robber, with a jumble of Judas Iscariot, John the Baptist and Christ. The picture is a piece of trash, and the dramatist's imagination and is without the Biblical authority, which could alone justify its production.

"The Poacher's Wife" (Pathe), which is based on a common case of adultery, followed by murder.

"Under the Livery" (Pathe), in which a servant detects his wife and fellow servant in sordid intrigue with their master's son, and murders her by shooting the unfaithful woman in her lover's arms.

"The Workman's Revenge" (Pathe), in which a workman, discharged for idleness, kidnaps his employer's child and then blackmails the distracted parent every week; living very comfortably on his ill-gotten gains until he gets a new job. The excuse for these two felonies is that the workman has a family and needs the money.

"A French Guard's Bride" (Pathe). A young girl engaged to a private soldier flirts shamelessly with her fiancé's captain, infuriating her lover so that he attacks his superior officer, murders him, and is condemned to be shot. At the fatal moment, the flirter, with one lover murdered and the other about to die, flings herself on the latter's neck, and both are riddled with bullets.

Do not these comprise a lovely display of passion, jealousy, adultery, murder and unpunished robbery to set before the children of America? Are you surprised at the voice of protest often raised against the motion picture business when the leading manufacturers of the F. S. M. turn out such a sickening mess as this for public delectation? Between these extremes there are a number of pictures of a middle character, such as "Harry, the Country Postman" (Pathe), where one man is choked to death and another is shot dead, in which virtue, on the whole, is triumphant; and then a number of very ordinary comedies.

Turning back to your list of April 18, I see but one top-liner, Kalem's "Presidential Possibilities." Pathe Freres are not so outrageous this week, but they show us a crowd of playmen becoming disgustingly drunk, a man kicking a woman, a boy using a set of tools to completely wreck and ruin his parent's home, and they also suggest to the rising generation that gambling is a good way to become rich ("A Hunchback Brings Luck"). The Pathe list of this week ends with a horrible drama in which a sailor detects his wife in adultery with a miller, and throws the miller with his horse and wagon over a precipice into the sea, where, as the Pathe press agent exultingly says: "They are being dashed to atoms on the protruding rocks, and the last scene is that of the sea angrily beating against the rocks, as if in mute protest against the terrible deed." Why did not the press agent say: "Beating furiously against the rocks as though in fierce joy over his horrible repast?"

## BALLOON PHOTOGRAPHY A NEW INTERESTING FIELD FOR THE CINEMATOGRAPHER.

By G. Von Harleman.

It is generally conceded that photography is an important factor in the development of all scientific research. There are three branches of science, especially where astonishing results have been obtained by its aid, viz.: medicine, astronomy and topography.

The wonderful discoveries of the X-rays, the late cinematographic records by the Parisian surgeon, Doyen, and others, show the startling progress due to this art in the service of medicine. The astronomer of to-day is able to record the photographic images of stars hundreds of thousands of miles away. The latest and perhaps the most interesting field of scientific photography is topography, or the making of photographs from a balloon or airship. This phase of the art is being steadily developed in spite of the difficulties in the way. A photographic outfit is now an essential part of an aeronaut's equipment, while not so very long ago it was only used on the part of the balloonist.

First in importance is the part that topography takes in the solution of strategic questions, as, for instance, in the Russo-Japanese war, when the Russian army was equipped with an exclusive outfit of photographic cameras, operated automatically in the sky, and making the most reliable records of the enemy's location. One of the most interesting topographical records ever made was that of Spelterini, possibly the champion aeronaut of the world, in his voyage over the Alps. These photographs have an extreme value as topographical material, in that they have corrected many errors on the map.

A special field is open here for cinematography, and, strange to say, very little has been done in this direction until quite recently. The pioneer, so far as we know, is H. Ernemann, the young manager of the firm of Heinrich Ernemann & Co., of Dresden, who has heard before of the successful experiments of Mr. Ernemann with his kino-camera—a little amateur machine of superior construction—in micro-

cinematography. This kino-camera was just the thing for an aerial trip, being only of the size of a 4 x 5 plate camera, and it was chosen in preference to the standard size, the weight and bulk of which would have been an impediment. There were some very exciting moments during the trip, and the daring sailors had a very narrow escape when descending. A sudden storm caught the balloon and drifted it in among the big smokestacks of the Sentenberger coal mines. Everything in the shape of cargo had to be thrown overboard in order to get away to a safer landing place, and before a safe elevator was reached, the camera and its precious rolls of film were hurled overboard. They were afterwards recovered, the camera being smashed, but the magazines with the films were unharmed. These films, when developed, proved to be of excellent quality and of utmost interest, giving all the phases of a voyage in the clouds.

The time is not far distant when we will sit in our comfortable chairs and follow the sensations of a daring ride among the clouds—the typical movements of the balloon, rising and sinking in the air and revolving around its own axis. As the fields and houses grow smaller and smaller, we will recognize the earth, spread out like a map, but full of life and movement. Pictures from a railway train are always interesting, and we take pleasure in the scenery rolling by as from the windows of an observation car, or a storm on the ocean as seen from a safe distance, but these cannot be compared with the attractions of an aerial trip—a voyage in the clouds. Imagine a trip from pole to pole, over Arctic snows and desert sands, ocean and lake, busy cities and forest and field, without risk or discomfort, and all for a dime or five cents, while we sit at ease in the theater chair!

## "UP AGAINST IT."

By J. Hartnett.

One of the most fatal things in the business life of any man is (to use a slang expression) "to be up against it." Some men flash upon the business world with the brilliancy of a plunging meteor, only to drop into oblivion, leaving nothing to remind one of their existence, except the name of a meteor that smells rank of sulphurous fumes. Their peculiar methods of business for a time dazzle with its flashing light the older and more conservative heads, but soon the more scrupulous business men forget all about the "flash in the pan" and go on about their business. Then the business meteor, to use a new term, begins to grow dimmer and, as the small boy says, "smells worse," until it buries itself out of sight in a pile of business debris. Then they are "up against it."

This is just the condition of a certain music publishing house in this city. Their methods of business dated the older houses for awhile, but unsound methods bring their own reward, and it is believed by everybody that the members of this firm are getting their reward good and plenty.

For some time after this firm opened for business, their songs were heard in every theater of the land, and pictures for their songs illustrated were seen wherever a stereoscopic screen was raised. They had a half a dozen hits on the board all the while, and they bid fair to crowd the songs of every other publisher in the city off the stage. This was of short year ago. To-day, alas! their songs are seldom heard in public, and when they are they are few and far between, and are not hits. They don't seem to catch on any more. Now, the cause of the slump:

This song house started out to hire up all the good singers of popular songs in New York. It soon became noised about that they were paying money to have the songs sung. Managers of theaters and places where illustrated songs were sung heard that they could get singers from this house without paying salaries for them. It is alleged that they soon had a corps of singers at work with a salary list aggregating \$1,000 per week.

When the theaters found that they could get singers for nothing, they rushed their messengers to this house for free talent. They got it, and men who depended on work of the ballad singing kind sought in vain for work, all the places being filled with the free talent sent out by this house. Then many of them sought for work at this publishing house, and a few of them succeeded in getting it at reduced salaries, while the vast majority were turned away. This made those who failed sore, and whenever they did get work they boycotted the songs of this house, no matter how popular. They raised their voices wherever they could drive a nail into the firm's coffin against their practice of furnishing singers to the theaters, clubs, hotels and other places



of amusement, free. The singers employed by this house were being constantly dropped, and as soon as they were dropped from the salary list they dropped the songs published by the firm and stopped singing them and plugging for the firm. The result was no gamble, it was a sure thing that sooner or later the house that had been so popular would begin to wane and unpopularity would be its destiny. The meteor that had risen so brilliant had crossed the zenith of the empyrean and was plunging downward toward the Dead Sea of unpopularity, giving off nothing but bad smells.

The result, in more ways than one, has been disastrous. Men who got fair salaries as singers in the theaters and who afterward as employees of this house sang for nothing in these same theaters, now find themselves offered twenty dollars per week by managers who formerly gave them sixty dollars. They also find that the disrepute that the popular song singing industry fell into by incompetent singers being presented to the public has made every manager shy of professional singers, and that there is little or no work elsewhere.

This house has also come to the realization of the fact that with free singers, free song slides, free everything to a certain class of performers, that they have killed the goose that laid the golden egg.

As every man is more or less directly and personally responsible for the troubles which he experiences, this firm can blame themselves alone for the sudden and almost total extinction of presentation of their songs before the public. But the bad odor which their ill-advised speculations has left behind will linger in the business atmosphere long after the charred remains of the meteor has been buried out of sight.

## Editorial Notes and Comments

Several exhibitors having asked for the permission to reprint articles from our pages in their circulars, we say that while these are copyrighted, they may be reproduced if credit is given to the Moving Picture World.

The Kleine Optical Company have established branches of their Kosmik Film Service in Winnipeg, Man., and St. John, N. B., Canada. This makes twelve branches of this concern, which are now established in as many centers of population on the American continent.

If there is one place in which a lighted cigarette should not be carried it is in a place of public amusement. S. G. Sykes, of Shawnee, Okla., allowed a friend behind the scenes who accidentally touched the curtain with his cigarette; there was no panic, but Mr. Sykes is out several hundred dollars.

P. E. Hayes, proprietor and manager of the Star Theater, Malone, N. Y., sends us a neatly printed treatise on his anniversary celebration. Distance prevents us from enjoying the special programme announced for the occasion, but we compliment Mr. Hayes on the success attending his good management.

In connection with our suggestion to exhibitors last week to adopt the lecture feature, we are advised by the Pacific Stereopticon Company, 138 1/2 South Spring street, Los Angeles, Cal., that they have thirty special sets of slides open to rental for such purposes. The series contains some special subjects not obtainable elsewhere.

The Theater Film Supply Company, of Birmingham, Ala., speaks out with a good, wholesome ring: "Business is holding up splendidly, and shows material increase in all quarters." That is the kind of talk we like to hear. It shows backbone, energy and enterprise. It is the true business spirit and gives a refreshing color to a situation that is framed by the weak-kneed individual, who sees nothing but disaster when he is called upon to hustle, or go down in competition.

Film manufacturers say the impression prevails to an extensive degree that the preparation of plots for moving picture subjects is very easy work. In consequence of this they

frequently find themselves loaded down with offerings from writers, most of which prove useless, if not worthless. Originality and novelty are the main points sought. Only a limited number of writers thus far in the field have qualified. It will not do to take an idea conveyed by an exhibited film, and present it with new surroundings and more elaborate details. If the idea submitted is not itself original and novel, the writer is wasting time.

With the advent of June 1, next, the 20 per cent. discount to be paid by the manufacturers of the Film Service Association will become due. The discounts are to be all paid up by June 15. The amount will be considerable in the aggregate, and it is said some of the renters have very nice sums coming to them individually. With the close of the month of May, this discount arrangement will lapse. The manufacturers will thereafter sell their films at 12 cents per foot retail, and nine cents per foot on standing orders. The only additional inducement will be a discount of 10 per cent. at the end of August, next, to all renters who keep up their standing orders during the intervening three months.

We learn that a new device for the exhibiting of talking pictures, that is claimed to excel anything yet presented to the public, is being constructed by Geo. L. Spoor & Co., Chicago, Ill. The apparatus in itself goes far beyond the combined phonograph and picture machine arrangement. It is not the combination of two individual machines, but a simple apparatus that records and reproduces sound vibrations electrically and at the same time taking or projecting the images as they move about in front of the camera. The result is a perfect reproduction in speech and action of any scene selected, and without any limit to the duration of an act or play. It is the intention of the manufacturers to lease this apparatus only, and they expect to be ready to present it to the public at the commencement of the next regular theatrical season.

### Opinions of the Press.

We have more than once called the attention of the trade to the adverse criticism of the daily press—especially in regard to the moral aspect of the show. We say again that the only way to prevent these mal-advertisements is to remove the cause. The following reduced fac-simile of an editorial which appeared in the Lowell (Mass.) "Sun," shows that the writer thereof was so much in earnest that he had to talk out in Gothic type and double column space:

## OBJECTIONABLE PICTURE SHOWS

IN MANY OF THE MOVING PICTURE EXHIBITIONS HERE AND THERE, SOME OF THE PICTURES PRESENTED ARE HIGHLY OBJECTIONABLE. SOME SEEM TO ENCOURAGE GAMBLING, OTHERS CRUELTY, AND STILL OTHERS MURDER. ONE OF THE PICTURES PRESENTED SHOWED A MAN IN DEBT, HIS BUSINESS RUINED, GOING OUT TO PLAY THE RACE TRACK WHERE HE WINS A LARGE AMOUNT, PAYS OFF THE MORTGAGE ON HIS HOUSE AND AGAIN IS HAPPY. ANOTHER PICTURE SHOWN HERE QUITE RECENTLY SHOWED TWO ROOSTERS IN A MOST REALISTIC COMBAT, WHICH WAS CONTINUED UNTIL ONE, FELL DEAD THERE HAS ALSO BEEN PICTURES OF BULL FIGHTS IN WHICH ONE ANIMAL WAS FINALLY KILLED. BUT WORSE, EVEN THAN THESE WAS A PICTURE OF A LABOR STRIKE IN WHICH ONE OF THE STRIKERS KILLED THE BOSS AND WON GREAT APPLAUSE. NOW ALL THIS IS WRONG, ITS INFLUENCE UPON THE MINDS OF THE YOUNG IS BAD AND HERE ALL SUCH OBJECTIONABLE FEATURES SHOULD BE ELIMINATED. TO INTRODUCE SUGGESTIVE PICTURES OR SCENES OF DEMORALIZING OR BRUTALIZING TENDENCIES IS BUT TO PROSTITUTE AN INVENTION THAT COULD BE USED, NOT ONLY TO AMUSE AND INSTRUCT BUT TO UPLIFT AND SAVE.

INSTEAD OF THE MOVING PICTURE THEATRE, IT MUST BE SAID THAT QUITE FREQUENTLY SOME STRONG TEMPERANCE LESSONS ARE PRESENTED, SOME TOUCHING SCENES ILLUSTRATING FILIAL AFFECTION AND DOMESTIC VIRTUE. THESE ARE ALL GOOD AND IT IS DESIRABLE TO HAVE MORE OF THEM AND TO GUARD AGAINST LETTING ANY OBJECTIONABLE FEATURE INTO ANY OF THE COLLECTIONS.

LET US HOPE SOME PROPER CENSORSHIP WILL BE EXERCISED OVER THE MOVING PICTURE SHOWS. THE MANAGERS IF BY NOBODY ELSE, IN ORDER THAT ALL THAT IS OBJECTIONABLE OR DEMORALIZING IN ITS TENDENCY SHALL BE ELIMINATED.





Denver, Colo., has twenty-eight moving picture theaters.

Archie L. Shephard has added the Grand Opera House, Wilkes-Barre, Pa., to his circuit of moving picture theaters.

Dreamland, the popular theater in Beverly, Mass., is again running to crowded audiences.

The management of the Savoy Theatorium, Portland, Me., have secured the services of Justin D. Lawry, a noted tenor singer.

Newark, Ohio.—The Auditorium has been given over to moving pictures for the Summer. The regular orchestra will be retained.

The eighty-four moving picture theaters in St. Louis, Mo., have, with few exceptions, complied with all the provisions of the nickelodeon ordinance recently enacted in that city.

Theater managers in New Jersey are getting into trouble over the law which prohibits minors from entering a theater or other place of amusement unattended by parent or guardian.

The Selig Polyscope Company have taken a fine series of fire pictures, with the co-operation of the Columbus, Ohio, fire department, which will be used in connection with a convention of fire chiefs to raise funds for that purpose.

Mr. Chas. V. Burton, manager of the Rochester branch of the Consolidated Film Company, has leased the Baker Theater in that city for the Summer. The attractions will be vaudeville by the Baker Theater Stock Company and motion pictures between the acts.

Creston, Iowa.—The Majestic Moving Picture Theater of this city has changed hands. Mr. F. B. Mytinger of Chicago, the owner, selling his interest to C. R. Disney of Davenport, Iowa, and E. G. Moore of Oelwein, who will conduct the theater along the same lines as it has been heretofore.

Two Portland, Me., moving picture men, Messrs. J. W. Greely and Emil H. Gerstle, have joined forces to open in Westbrook, Me., one of the most up-to-date theaters in that State. This venture will be conducted separately from the other private enterprises which they are running.

#### MANAGERS WAR AGAINST EACH OTHER

Fitchburg, Mass., May 14.—Because he claims that the Bijou Theater is being operated as a "theater" under a "public hall" license, and therefore contrary to law, Louis N. Fuller, manager of the Happy Moments moving picture house, made a written demand on the mayor that the license of the Bijou be revoked. The mayor stated to Mr. Fuller that, as soon as the hearing which is now under way on other complaints against the Bijou is over, he will give this second complaint consideration.

#### OPEN AIR SHOW FOR JACKSONVILLE, FLA.

The South Jacksonville Ferry Company has just completed a contract with William Van Siz to furnish a free moving picture show in the open air at Dixieland. Mr. Van Siz has built a picture board 20 x 20 feet, elevated 15 feet in the air. The park management will furnish benches to seat at least 2,000 people. The board is located on the lawn at the right of the theater. The show will consist of 3,000 feet of moving picture film. The hour will be from 7:30 to 8:30 o'clock nightly. Pictures will be changed twice a week, every Sunday and Wednesday nights. Subjects will be on the educational and humorous order, and those that are strictly moral in every respect.

#### URBAN COMPANY IN NEW HOME.

Urbana House, the new palatial home of the Chas. Urban Trading Company, in Wardour street, London, England, was officially opened on May 1 in the presence of a hundred or more members of the press and other invited guests. A feature of the evening was the exhibition of some film subjects in natural colors, the only results which have so far been shown in this line. Further details of the Urban factory and of the color process will be given in our next issue.

We learn that the old home of the Urban Company, at 48 Rupert street, Shaftesbury avenue (London) has been acquired by J. G. Avery, formerly the Urban manager. Under the name of Kinetio, Limited, he will manufacture and trade in all kinds of cinematographic apparatus.

#### NEW COMPANIES INCORPORATED.

Owl Amusement Company, The Bronx; amusements, moving pictures, etc.; capital, \$6,000. Incorporators: Edward Irwin, 531 East 147th street, New York; George Marimmon, 756 Union avenue, The Bronx; Stanislaus Venecek, 3469 Third avenue, New York.

Royal Theater Corporation, Norfolk, Va. W. E. Dillon, president, Norfolk; C. St. J. Howard, vice-president and general manager, Norfolk; A. Horwitz, secretary and treasurer, Newport News, Va. Capital stock, \$5,000 to \$10,000. Objects and purposes: Moving picture show.

Kahn Amusement Company, Richmond, Va. F. H. Kahn, president; E. B. Ullman, vice-president; Joseph Kahn, secretary and treasurer; Lee A. Whitlock, all of Richmond. Capital stock, \$1,000 to \$5,000. Objects and purposes: Theatrical and moving picture show business.

#### AN AMUSEMENT DEPARTMENT STORE.

Rochester, N. Y.—Manager Simpson is giving an exposition of amusement enterprise at the Hippodrome that, it is not too much to say, is being watched with eager interest by theater managers throughout the country. Last September the Hippodrome was established on Main street, East. The enterprise was very successful and spurred Manager Simpson on to the development of an original project, no less than the establishment of a 10-cent corner vaudeville show under the same roof that was first opened to the public on April 27. As far as is known there is no enterprise exactly like it in the country and the response of amusement seekers has been most gratifying. The vaudeville department is crowded to the doors at nearly every performance and the picture show shares in the benefit, for a patron rarely leaves without seeing both attractions. It is the department store idea applied to amusement.

#### OPERATORS' UNION IN SPOKANE, WASH.

A branch of the moving picture operators' union has been established in this city by H. S. Metcalf, of the International Alliance of Theatrical Stage Employees. The new union will be known as Branch No. 9 of the I. A. T. S. E. Officers have been elected by the new organization as follows: William H. Bell, president; Lee Myers, vice-president; James McConahy, secretary-treasurer; W. G. Sloan, sergeant-at-arms. The contest for the election of president was a spirited one, Mr. Bell winning out by a single vote. Mr. Bell claims that the reason he was elected was simply because his name was so much easier to write. At all events, the union will hereafter be there with the bells.

#### TWO HANDSOME THEATERS FOR WHEELING, W. VA.

John Papulias surprised the theater-loving public of Wheeling in the formal opening of his new Lyceum Moving Picture Theater at 1327 Market street. The Lyceum is perhaps the most beautiful little theater in this section of the Ohio River valley, if not between Pittsburg and Cincinnati. Its strikingly attractive gothic architecture is a novelty in this class of play house. A feature of the interior arrangement is the velvet upholstered seats, which mean rest as well as pleasure for the patrons of the theater.

The new Bijou Dream, another modern building of Mr. Papulias at 1405-1407 Market street, will be opened in a few days. It is said to be even more beautiful than the Lyceum. Mr. Papulias has put no small amount of money in each of these institutions, which are a pronounced credit to the city and an encouraging sign of the times.

## MOVING PICTURE SHOWS CLASSED AS THEATERS.

Helena, Mont., May 4.—In an opinion given to-day by Attorney General Galen to State Examiner Collins, in regard to what classification a moving picture show comes under for the purposes of taxation, it is held that a house fitted up for the purpose of giving exhibitions of moving pictures may be properly licensed as a theater at a rate of \$100 a year or \$25 a quarter and when it is so licensed moving picture shows given in it are exempt from the \$5 license for each single performance for the reason that they would be given in a theater where a yearly license is paid.

## FACTORY FOR PICTURES THAT TALK AND SING.

The Quay Engineering Company has filed plans for making over the five-story warehouse at 573 to 579 Eleventh avenue into a factory to manufacture for the National Camera-phone Company combination moving pictures and phonograph records. The top floor of the remodeled warehouse will be fitted with a stage, upon which actors will perform before cameras that have phonographs attached to record their talk and songs. On the ground floor will be an exhibition room for the display of the picture plays and operas.

## ADVERTISING A STATE BY MOVING PICTURES.

Omaha, Neb., May 9.—When the Commercial Club trade excursion goes to West Nebraska, Wyoming and Colorado the last week of this month, a brand new wrinkle in the art of advertising Omaha will be worked out, the idea of C. W. Martin of Martin Bros. & Co., who will supply the wherewithal also to carry out the idea.

It is that of taking along a moving picture machine and wherever a stop is made during the evening, a canvas will be quickly stretched, the power from the dynamo car will be attached, and soon the crowd will have an array of scenes of Omaha spread out in attractive form before them. A siren whistle is to be placed upon the engine, so that every town may know in advance of the arrival of the boosters.

## GOVERNMENT BARS MOVING PICTURES SHOWING MAKING OF BOGUS COINS.

Moving picture concerns in Chicago must cease the display of films showing the ways in which counterfeit coins are made. This is the finding of Assistant District Attorney Robert W. Childs, who has branded the making and displaying of such films as a violation of the Federal statutes covering counterfeiting. An investigation has been made by secret service operatives and fifteen films have been confiscated from the various members of the F. S. A. Will the manufacturers of this film, "The False Coin," reimburse these renters for their outlay or will the renter and exhibitor have to bear all the loss? Such incidents as are frequently recorded like the above suggest the need for a public censor.

## A GROWING CONCERN ON THE PACIFIC COAST.

In a San Francisco newspaper we notice an article speaking in the highest terms of the New York Motion Picture Company, 1040 Golden Gate avenue, and in quoting an extract therefrom we add our own testimony to the enterprise and clean business methods of this concern:

"Story of a Success.

"The growth of the New York Motion Picture Company, while exceptional, was not accidental. The management have made it a rule to convey the chance customer or 'trial order' buyer into a regular patron. The customer must be treated courteously and fairly. The management has aimed to take a personal interest in every customer; to see that he is satisfied, and if there is any complaint to adjust it at once in a manner that will insure the further business of the manager.

"The company now furnishes machines and films for the better grades of theaters and amusement parlors, not only in San Francisco, but throughout the country and even beyond its borders. Their goods are in daily use in practically every civilized country of the globe, a use that speaks more eloquently than any word of the real merit they possess.

"Mr. A. J. Clapham is president and general manager of the company, and it is to his thorough business methods that the rapid development of the trade is due. It is with pleasure that we call attention to his success, for all such concerns as he advertise the good name of San Francisco, and bring business from far and near to this city."

## WASHINGTON, D. C. REQUIRES OPERATORS TO QUALIFY.

A regulation has been promulgated by the Commissioners requiring all operators of moving picture machines to obtain certificates authorizing them to do so. Chief Belt forwarded a draft of the proposed certificate. It was approved. The regulation governing the operation of moving picture machines will be printed on the reverse side of the permit as follows:

"No person shall be permitted to operate any cinematograph or other similar apparatus involving the use of a combustible film of more than ten inches in length who has not had six months' actual experience in the operation of such machines or who cannot demonstrate his ability to perform such duty by evidence satisfactory to the chief engineer of the fire department."

## A NEW DISEASE DISCOVERED—"EYESCOPITIS."

Actors' Union Says that it Causes Atrophy of the Pocketbook.

The Actors' National Protective Union, which has been in session at 8 Union square, Manhattan, has not puffed in vain. In the first place it elected Geo. H. Thomas, who is president of Local No. 2, in Brooklyn, to be the grand national vice-president. That was going some. In the second and perhaps the most important place, it announced the discovery of a new disease by a "celebrated physician," whose name is nameless, but, to risk a shrewd guess, is none other than old Dr. Thomas himself.

The disease is "eyescopitis," and it is ravaging the country. It is to the moving picture business what the milk is to the coconut and the hair is to the goat. That is to say, you do not find one without the other. "Eyescopitis" is caused by the constant flicker of the moving picture films as they progress in whirling procession before the human optics. Its symptoms are peculiar and epoch-making. It causes the army of actors to suffer from atrophy of the pocketbook. This is the chief and most dangerous symptom. Dr. Thomas states that when a man has become a real victim of moving pictures he is so inoculated with "eyescopitis" that he will go into a restaurant with a porterhouse steak appetite and order one pork chop and a piece of bread. He will gaze longingly at the bill boards announcing a new dramatic show and then go into a 5-cent picture emporium and care nothing if the real theatrical man starves and the actors are begging for pie from door to door. At any rate, that is what the delegates from all over the country think. They blame the poor road season this year almost wholly upon the spread of "eyescopitis," as due to the moving pictures.

## WHO SAYS MOVING PICTURES ARE NOT AS GOOD AS THE REAL THING?

Spectator Gets Excited Over Injustice to Pictured Heroine, and Bullets Whiz—Tribute to the Effectiveness of an Edison Film.

Pittsburg, Pa., May 11.—Joseph Burkhardt was arrested Saturday night for shooting at the moving pictures in an amusement house at 639 Smithfield street. Burkhardt became excited when looking at the pictures which showed an injustice about to be done a woman and he jumped up from his seat and fired five shots at the figures on the pictures. One of the bullets just grazed the head of an attendant back of the scenery.

The pictures were of a Western story of a cowboy and a schoolma'am, sweethearts who were being molested by a jealous cowboy. The girl was making a trip on a stage coach and the jealous cowboy with others held up the coach and took the girl. They carried her to some woods and started to shake dice as to who was to take her. When they finished the game and a large rough looking cowboy walked toward the girl, Burkhardt jumped from his seat and cried: "That's a shame." Drawing his revolver he fired four shots at the "large rough looking cowboy."

The bullets punctured the scenery, started a panic in the amusement house, and one missile passed through the hair of one of the operators back of the screen. Policeman James Scanlon was passing the house and he at first thought it was part of the show. When a dozen men and boys rushed out of the place and yelled, "there was a crazy man shooting up the house" Policeman Scanlon went in and arrested him. Burkhardt was partly intoxicated and told the policeman it was a shame to permit "those men to ill-treat a woman."

## ILLUSTRATED SONG MEN WANT MORE PAY AND SHORTER HOURS

Illustrated song singers in Milwaukee moving picture shows, dissatisfied with their present wage, are threatening to walk out unless their hours are decreased or pay increased. Singers say that they are entitled to more wages because the strain on their voices, occasioned by singing from ten to fourteen songs a day, will unfit them for further singing in two seasons.

"It is only right that we should get more money or shorter hours," said one singer. "A year or two ago illustrated song singers seldom got less than \$25 a week. They sang on an average of four songs a day. This year we are working for \$20—that is, some of us. Many are getting from \$15 to \$18 per week. Our hours are from 11 o'clock in the morning until the same hour at night.

"Of course, we don't sing all that time, but we have to 'stick around' and our time is taken up. We sing from ten to fourteen songs each day. The strain on the voice is heavy and at the present rate we don't last longer than two seasons. And as soon as we 'fall down' the least bit on a song, our names are left off the payroll."

One song man in one of the Grand avenue picture shows said yesterday that the substitution of women for men in the singing business is increasing. "Women will play the piano while not singing and work for less money," he said. "That is throwing many men out of work."

"When illustrated songs were a novelty, men singers only were employed. They sang one song four times, changing once a week. That was several years ago. Nowadays we sing at every performance. Two or three different songs a day are required with a change twice a week. There will be an effort to assemble men singers this week and decide definitely upon what is to be done." There are about thirty-five illustrated song singers in Milwaukee.—Free Press.

## PLAYS ON THE STAGE BY MECHANISM ALONE.

The American Theatrophone Company Perfects Deal for Use of the Theatrophone in Leading Houses.

"Moving and talking pictures" on a far more elaborate scale than they have ever yet been seen in public are to invade the theatrical field next season, not in opposition to the theater managers, as has been supposed, but with their assistance and sanction. In fact, it is here that these entertainments will afford a simple means for supplying attractions for some of the houses which have not been profitable of late. A new mechanical device called the "Theatrophone" has finally been perfected, and the various demonstrations that have already been given at some of the New York and Boston theaters prove that this mechanism is able to reproduce entire plays and operas, giving the sounds of words and music as well as the entire action without actors and singers.

The general manager of The American Theatrophone Company, at 147 West Twenty-fourth street, New York City, outlined just what is proposed being done, in an interview with our representative. He said: "We can offer our reproductions, with music, words and action all harmonized, as fast as we can get them into form. We know that our machine will work, because it has been thoroughly tested in the presence of theatrical managers at the Broadway Theater, the Majestic Theater, the Hippodrome, one of the Keith & Proctor theaters and several other large houses. We do not consider that it belongs to the same class as other living and talking picture contrivances. We give an entire evening's entertainment in two hours and a half, or brief scenes from operas and plays.

"There will be no trouble to get theaters for the performances. We have been making preparations for the last fourteen months, and we know just how the managers stand in the matter. As to the possibility of our being opposed by Klaw & Erlanger, the Shuberts and others, I can only say that we have already a dozen of our performances booked for regular tours, like any ordinary theatrical company, beginning in the Autumn."

The Theatrophone is a device which combines the effects to be obtained by gramophones and by moving picture apparatus. The gramophone is placed behind the curtain on which the moving picture appears, and it is so contrived that it shifts automatically on two discs. Discs not in use may always be replaced by fresh ones, and thus a flow of sound may continue without interruption for an indefinite period. The gramophone on the stage, behind the screen is necessarily synchronized with the moving picture machine in the

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gallery. At the end of each act the regular curtain of the theater is dropped for an intermission exactly as during a regular performance.

Among the productions, or reproductions, already prepared are "A Midsummer Night's Dream," "Othello," "Hamlet," "Dr. Jekyll and Mr. Hyde," and similar standard plays. The manager also says that he has made an arrangement with the Shuberts by which he is to make a reproduction of "The Girl Behind the Counter," now playing with Lew Fields at the Herald Square Theater. He says moreover that he has three grand opera reproductions ready to offer. It is understood that the Theaterphone entertainments will be seen in first class theaters and moving picture places, and that, in cases of the most ambitious offerings, the best seats will be sold at prices ranging as high as \$1.

### NEWSPAPER COMMENTS ON FILM SUBJECTS.

"Rip Van Winkle" is an elegant and most interesting picture.

"A Workman's Honor" is a film that teaches a very good temperance lesson.

"The Bargeman's Child" is a domestic and interesting film.

"The Doctor's Monkey" is a comical and pleasing animated picture.

"Mother's Crime" is a thrilling and sensitive picture of robbery.

"The Old Story" is an exceptional and dramatic subject.

"The Blue Bonnet" is an observing picture which reveals some deplorable incidents.

"An Amateur Hypnotist" is an exceedingly amusing film.

"Acrobatic Pills" is a very comical and pleasing subject.

"Ala Baba and the Forty Thieves" is a dramatic, exciting and pleasing subject.

"The Unexperienced Cabman" is another interesting, animated motion picture.

"Long Distance Wireless Photography" is not only amusing but is very interesting.

"A Visit to the Public Nursery" is a film of an educational character and is very instructive.

"The Stolen Dummy" is a snappy, quick-action comedy.

"The Spiritualistic Seance" is a comical and astonishing subject.

"Shanghai, China," is a most instructive and characteristic subject.

"The Prophetess of Thebe" is a mythical subject and is very interesting.

"The Cossacks" is a world-famed picture of Russians.

## CORRESPONDENCE.

### FROM UP IN THE WOODS.

Petoskey, Mich., May 9, 1908.  
Moving Picture World, N. Y. City:  
Dear Sirs—Enclosed find P. O. order for \$2 (two dollars) for subscription to your paper. I received the back numbers O. K. and wish to thank you for your prompt acknowledgment of my letter. I am at present operating a machine at the Nickello Theater here and also did last Summer and part of the past Winter. We have three shows here in town at present and all doing fairly well. Had eight last Summer, but of course some were failures. This is a great resort center and everyone figures on a big Summer rush. I think that although we are up in the woods, our theaters will compare very well with some I've seen in the southern part of the State. I hope the operators can get together in some sort of an organization. Thanking you again, I am,  
Yours truly, A. J. WRIGHT.

### F. S. A. FILMS FOR ARKANSAS.

Chicago, May 15, 1908.  
Moving Picture World Publishing Co.:  
Gentlemen—We wish to state that we have just established a distributing office at Little Rock, Ark., Southern Trust Building, Rooms 415-416. Mr. J. E. Willis is manager of the Little Rock Department and we are now in a position to furnish the same high class service to customers in that locality as we have been furnishing from our main office in Chicago.  
Very truly yours,  
F. C. AIKEN, Vice-President,  
Theater Film Service Company.

## ONE OF MANY ENCOURAGING LETTERS.

720 Hennepin Ave.  
Minneapolis, Minn., May 9, 1908.

Moving Picture World:

Gentlemen—I received a copy of the "News" and from their articles and announcement, it looks as though your paper was going out of existence and they were succeeding it. I trust this is an error, for we appreciate the stand you are taking and are willing to support you at any time with subscription. I trust you will have success and should we ever place advertising in this way, will gladly patronize you.

Yours truly,

C. E. VAN DUZEE, Manager,  
Twin City Calcium & Stereopticon Co.

## CAMERA OPERATORS AT FAULT.

Cleveland, O., May 15, 1908.

Editor Moving Picture World.

Dear Sir—I have been reading your paper for two or three months, and get a great deal of valuable information on different subjects from it, but not once have I seen anything regarding the photography of some films.

For instance, in "True Hearts" and "The Airship" (Vita-graph), no matter how slow I turn the handle, the figures in the picture run around the scenes as if they were crazy. I am working on an Edison Exhibition Model, with a triple shutter (of my own make), and the normal speed is about forty-five or fifty turns per minute, but on the subjects mentioned I could turn the handle so slow that you could see nothing but shutter, and still the figures jump around.

This leads me to think very much more intelligent on the part of the man at the camera might give a picture with better results. The operator of the camera, like the operator of the projecting machine, should be able to gauge his speed to the actions of the performers.

The people in the audience sit and watch the film, and on going out wonder why a film like "True Hearts," which should be run slow, was run through so fast.

I submit this suggestion, which I think expresses the feelings of a great many managers and operators in the United States, and hoping you will give it early notice and publication, I remain,

Yours,

HOWARD STOW,

Operator Pathe Theater, 6430 St. Clair Ave

## SWEATING OF LANTERN SLIDES.

Aspen, Colo., May 5, 1908.

Editor Moving Picture World:

Dear Sir—Allow me, as a maker of hundreds of slides, to say that there is positively nothing that can be done during their manufacture to prevent them from "sweating."

I have found from experience that the sweating is caused mostly by the slide being very cold when placed in the lamp, when it will always sweat. The remedy for this is to keep your slides in a very warm place before the exhibition, then you will have no trouble during the show.

Any glass will sweat when taken from the cold and placed before a great heat. A careful operator, who always keeps his slides in a warm place will be troubled very little with "sweating."

Yours truly,

JOHN BOWMAN.

[Our correspondent is right as far as the "sweating" is due to moisture from the air, which may be condensed upon the outside of the slide. What was referred to in a recent communication from another slide maker was the "sweating," or, more properly, "cooking," that takes place in a slide that is bound up before the gelatine is properly dried. A slide that is hardened in formaldehyde and then dried over the stove before it is mounted is proof against this latter ailment.—Ed.]

## NO REFLECTION ON THE OPERATORS.

Better Business Methods Desired on the Part of Managers.

New York, May 13, 1908.

Editor Moving Picture World.

Dear Sir—It has come to our ears that much objection has been taken to a circular letter sent out from our New York office under date of April 22 to our film rental customers. This circular letter stated among other things that we had been imposed upon by operators ordering supplies for the account of our customers, bills for which our customers repudiated, and positively refused to pay, claiming

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that such supplies had not been received nor ordered by them.

It was reported that many operators had taken umbrage at this letter as a reflection on them as a body. To prove the foolishness of such a report, we think we need only state that this circular was really instigated by an operator, who suggested to one of our officers to take this step. We believe our concern, from its inception, has always stood for everything that would benefit operators, as we know from a purely business standpoint that operators can do much to make or mar a moving picture exhibition and can do still more to preserve or ruin the films, from which we make our profit. We have learned much from operators in the past, and shall probably learn more in the future.

We consider this circular of ours the best protection an honest operator can have against unjust accusation. The managers of the houses of all our best customers have co-operated with us fully in carrying out the provisions of this circular letter in question, which are to the effect that all carbons, condensers, posters, signs and other supplies shall be for cash only. If all exchanges would establish this same rule, they would find a great saving of useless correspondence and unnecessary wear and tear on their part.

We shall appreciate it if you will give this letter space in your valuable columns.

Yours very truly,

MILES BROTHERS, Inc.  
By Herbert Miles, General Manager,

### THE NICKELODEON IN GREAT BRITAIN.

London, May 5, 1908.

Editor Moving Picture World.

Dear Sir:—During my recent visit to the States, I was repeatedly asked by American exhibitors and others whether a field existed in Great Britain for exhibitions of the nickelodeon type, and my firm at the present time are constantly receiving correspondence containing inquiries of a similar nature, from different parts of the States.

Having been satisfied on the point of whether or not ventures of the nickelodeon type are likely to be successful in this country, the American exhibitors were next in anxiety to ascertain whether it was possible to rent or hire films in Great Britain, in the same extensive way in which renting is done in the United States.

I have already replied, as far as possible, through the mail, to a large number of inquiries on this subject, and, I hope, satisfied them that if there is one thing which is done well in connection with the picture business in Great Britain, it is the renting or hiring of programmes. I trust you will therefore allow me, through your columns, to repeat that there are numerous renting concerns in Great Britain; more, probably, proportionately, to the size of the country, than there are in the United States, and that they nearly all cater for their clients in a business-like, up-to-date manner. We ourselves have made a feature of this business, and have a very extensive renting bureau here in London, with a branch in Glasgow. Several copies of all new and successful films, by all makers of importance, are placed in this rental service immediately upon issue, and therefore American exhibitors wishing to conquer this country with the nickelodeon type of exhibition need have no misgiving on the question of the film supply.

Yours truly,

THE GAUMONT COMPANY,  
A. C. Bromhead, Manager

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to end her miserable existence by casting herself  
over a precipice. Length 450 feet.

**UNFORTUNATE FINGERPOCKET.**—A handsome  
young woman entering a jeweler's shop, asks to  
see some valuable trinkets, but not finding any-  
thing to her liking suggests some other place.  
played in the show window. The obliging clerk  
goes to comply with her request, and as his back  
is turned she snatches the most valuable article  
of the case and secretes it in her satchel. She soon  
departs without making purchase, but with a feel-  
ing highly elated with her success in making such a  
rich haul. She next hastens to the tailor's to buy  
some garments, and is so entranced in the view  
of gay raiment that she fails to notice a sister  
girl stealing her purse as it lies on the table, and  
escaping unnoticed. The second tailor, on reach-  
ing a secluded spot in a public park, stops to  
examine the contents of the purse, and is sud-  
denly engaged a footpad passing by, noticing the  
purse in the old woman's hands, follows her and  
succeeds in catching it away. A policeman who  
witnesses the scene gives chase and, soon over-  
taking the thief, drags him to the bar of justice.  
A complaint is being made by the old woman  
against the fellow when in walks the young lady  
who was robbed at the tailor's. Recounting her  
victim, the old woman tries to retreat, when the  
policeman accuses her of theft and she is re-  
tained a prisoner. The fair damsel is about to  
take possession of the satchel once more when  
the fewer dashes in and claims the contents of  
its contents as his. Everything is soon brought  
back and the trio of unscrupulous thieves are  
marched to prison, while the Jeweler returns to  
his store, happy again in the possession of his  
stolen jewels. Length 344 feet.

**A GOOD MEDICINE.**—A poor woodcutter's wife  
being very ill, a doctor is called in, who, after  
examining the patient, prescribes a medicine which  
will soothe and give new life into the weakened  
body of the sufferer. The husband starts off on  
business and arriving at the chemist's he purchases  
the prescription in his pocket. As he is return-  
ing home, however, he is arrested by a gang of  
thieves who drag him to their lair. He takes the  
bottle in his saddle bag and thinks it must be  
whiskey or rum, so after a fight between the men,  
the contents of the bottle is evenly divided between  
the robbers and they greedily swallow the con-  
tents of their glasses. The beverage is not  
whiskey but a very strong medicine, which  
taken in small doses revives the system, but when  
taken in great quantities works like a electric  
battery in the body and compels the victim to  
run and roll about as if possessed by an evil  
one. This is what happens to the thieves, who  
start jumping and dancing like lunatics until  
they find that when they all drop.  
The captive takes advantage of this opportunity to  
escape and hides home. On his way back he re-  
members that his medicine bottle is missing, so  
stopping at a brook he fills the flask with pure  
water and, reaching home, gives the illing woman  
a spoonful of the ineffective liquid. The patient,  
thinking that it is medicine, recovers at once,  
much to the astonishment of the husband, and his  
joy and happiness are only marred by the entrance  
of the doctor, asking for \$250 fee for his prescrip-  
tion. Water is rather expensive in that country,  
don't you think so? Length, 450 feet.

**ALL FOR A BIRD.**—A great number of so-called  
human people nowadays are continually looking  
for some sort of animal, reptile or bird, to deprive  
it of its natural freedom and cage it in a prison-  
house, simply to look at it and give it that  
time-worn name of pet. Mr. and Mrs. Knowlton  
are passing a lonely winter when the husband  
seized with a desire to possess a pair of the little  
prisoners. They thereupon enter the shop and are  
not long in making their choice, give the chosen  
woman orders to have the birds delivered at their  
residence immediately. The woman hurriedly  
goes to send, starts off herself with the pigeons,  
and on arriving at the house is met by a stupid servant,  
who admits her, and in his wild confusion to see  
what the cage contains, opens the door and allows  
the birds to escape.

We next see the eventual chase to recapture the  
poor creatures. They fly into the parlor, closely  
followed by the reckless maid, bearing a broom.  
When one is fortunate enough to get away.  
The remaining bird alights on a mantelpiece and  
endeavors to get at it they smash and destroy every-  
thing in the room. The chase is continued into an  
adjoining bedroom and then to the dining room,  
destroying everything in its wake a complete wreck.  
Finally the unfortunate bird lands in a pan of  
water in the kitchen and is drowned, and so ends  
the chase.

The heads of the house arrive home with the  
happy expectation that the birds are there before  
them, but to their amusement and sorrow learn of  
their fate. They are overcome with grief at the  
condition of their once beautiful home, and lose  
no time in meeting the fate of the birds. The  
servant and the unfortunate tradeswoman  
by dragging them among the ruins and kicking  
them downstairs and out into the street. Length,  
275 feet.

**POVERTY AND PROSPERITY.**—A poor workman  
having found a wallet full of gold taken it to the

police station, where the head officer is seen praising him for his honesty. Just at this moment the  
owner of the purse comes and when he learns that  
his laborer by giving him a sum of money, but the  
man refused to take it and he is sent to the  
man, and having been ordered by the foreman to  
drill a hole in the wall, he is sent to the  
scaffold in the perilous ravine, and a terrible  
scaffold is tolling bravely on when a suspended  
man is caught where he is hanging, and he is  
seen to fall down into the ravine. He is seriously hurt and  
is carried to a hospital where he is lying for  
a week and death for a long time. During  
the stay at the hospital the cripple's family have been  
living in the street and the man is lying in bed  
and when the laborer returns home, a crowd  
finds his beloved one in a state of poverty.  
He tries to find his family, but he is too late  
in despair, struts to save the little ones at home.  
He is, however, the only one of the police  
brought before the judge. He is going to be  
executed for theft when the lawyer to whom some  
time ago he returned the valuable wallet takes a  
case, proves that he has been pushed by evil  
necessity to commit a crime, and, being acquitted,  
takes him to his mansion and gives him £500.

**FABULOUS KAT.**—Hats are a very important  
problem with ladies, and the task of choosing suit-  
able headgear weighs so heavily on their minds that  
frequently they are driven to the aid of a milliner.  
Mr. Wealthy, for he has just had a heated dis-  
cussion with his wife regarding what hat she  
wears this night to the theatre. Before leaving  
he play she tries on all her various "chapeaux,"  
but not finding the one which gives her the  
husband to the nearest milliner. There the dis-  
cuss customer upsets the whole shop in an endeavor  
to find the dreamed-of hat. But not being suc-  
cessful in her hunt, she is just about to leave,  
almost in tears, when she is stopped by a man  
when, behold, she finds her ideal in a huge man  
of lace and feathers served together and bearing  
the pretentious name "Parlous Cane." He  
bears it immediately, but it is so enormous that it  
is forced to take it off to pass through the  
door. The hat is then removed, and the man  
is removed and placed on top of the coupe, for he  
will not leave. Arriving at the theatre, the  
appearance of a hat of such proportions attracts  
a female head causes the audience to break  
into wild laughter. Two gentlemen, who are  
behind this masterpiece of the millinery art, find  
it so ridiculous that they are obliged to leave  
of feathers and artificial plants looking up  
before them, and that their view of the pretty maiden  
in the stage costume is not cut off. The  
and the poor mortified woman is marched out of  
the theatre, for her husband is not to be seen.  
Reaching home, the poor bespectacled husband calls  
all the servants to his assistance, and after unavail-  
ing discussion the husband is determined  
is permitted to change her "Merry Widow" hat-  
piece for a neat, trim little bonnet. On  
almost hear the sigh of relief heaved by the poor  
unfortunate husband when he sees his wife yielding  
to reason. 344 feet.

**IMPERIAL CANAL.**—For the benefit of those  
who are not fortunate enough to travel and enjoy  
the beauties and customs of different countries, I  
film of this film is an innovation, for it takes  
on a boat down the beautiful Imperial Canal of  
China. It was a very interesting and  
much more enjoyable than this picture, which  
shows us with a wonderful view of the  
wall of China as it stands to-day in a state of  
decay, a monument to a famous national past.  
We next see a "lap-dog" with miles and miles  
of "hills" down stream, also we see an "original  
look." It is a device where the Chinese lover  
of the "hills" is a "lap-dog" and the "hills" are  
level. They fasten ropes at the stern and draw  
the boats out of the water and let them go  
greatly down the opposite side into the other pool.  
We are now on our way again down the stream,  
passing through the "hills" and the "hills" are  
with as much satisfaction as though we were actu-  
ally there. 202 feet.

**BLIND WOMAN'S STORY.**—A painter, painter  
blind woman on the street, led by her father's  
dog, finds the picture so pathetic that he takes  
the poor cripple to his home, where he treats  
him as a beggar woman. When the painter is  
completed he sends her to her home, but she  
does not go, for she is in a state of trouble. The  
woman, on reaching her home, is met by her  
husband who is in a state of poverty and  
vice perverted. To pay for drink the wretch does  
not hesitate to take the poor blind woman to  
fully earn money, and she is not sufficient  
his wants, sells her faithful dog, the  
poor creature, to follow in crime. The dog is  
not enjoying their wicked way the poor mother's  
pennies, and the dog, feeling himself free, finds  
money, and the dog is in a state of poverty and  
in the streets again, when the old woman, find-  
ing her hold on her pet dog, goes to the dog and  
finds it in a state of poverty and is in a state of  
great and devoted, remembering the kind treat-  
ment received at the painter's house, and is  
soon returning to the place of the accident with  
the young artist and a gang of sturdy, blind-hearted



men. The poor cripple is hauled out of her terrible position and the young artist and his pretty wife, aided by much misery, take the woman and her faithful dog to their home, and the last picture shows the young couple and the once poor beggar woman now enjoying happiness. 658 feet.

**AN ODD PAIR OF LIMBS** (Vita-graph).—Two small boys bent on mischief are watching a clerk struggle to change a shoe case. As he turns and enters the store the kids grab a pair of paper mache limbs and run away. The first victim is a hunchback displaying his goods to a lady. The boys approach the cart with the false legs, stick them under the canvas cover, then run away. The lady looks up, sees the protruding limbs and nearly faints. The dealer is horrified and dashes madly up the street. The boys slip up, secure the limbs, look around and spy a man at the same scene of trouble. They stick the legs partly inside, then hide around the corner. A stout gentleman saunters up with a package, attempts to deposit it, spies the limbs, yells with fright and hurries off. The boys emerge from their hiding place, laugh heartily over their joke, again take the limbs and select further victims. They spy an automobile. Nobody is around, so they place the limbs one under each front wheel. Passenger soon notices them and hurries to extricate the unfortunate man underneath. A large beam is used to pry up the wheels. One boy crawls under, secures the limbs, and with his companion runs away, leaving the would-be rescuer embarrassed.

They pause beside a line of sewer pipe and with a string they draw the limbs through the pipe, leaving the extreme end outside. Three sporty fellows come along and see the protruding legs. As they approach cautiously the boys at the other end pull the cord and the legs disappear inside. One by one the fellows enter the tube on their hands and knees. When all are inside the boys kick away a stone which has held the pipes in place and they roll into the gutter.

Further along a maiden lady is enjoying a quiet nap in a hammock. The fellows stealthily enter the yard and place one artificial limb near her feet. People passing by stop and "rubber" at the strange sight. Meanwhile the clerk, in our opening scene, appears hunting for his "exhibition legs." He is shown the one at the hammock, hurries over and grabs it. The old maid is aroused, attempts to rise, and in the confusion the clerk grabs her for instead of the artificial limb, gives a rank and breaks the hammock, bumping its occupant on the ground. The spinster jumps up, shrieks and

finally faints. A policeman is attracted, hurries up and beats the clerk, and takes him off to the station.

**THE GAMBLER** (Vita-graph).—Outside a pretty actress in white frock is waiting for her cottage a charming young girl is waiting for her sweetheart. He presently appears, attired in a miner's suit with tools, etc., strung to the middle. He dismounts, bids her farewell, remounts and rides away to seek his fortune. The girl waits patiently, controls her feelings admirably until her lover is out of sight, then bursts into tears and enters the house. The fortune teller pines for his way over the mountains, where we see him pursuing occasionally and examining the rock, taking specimens whenever appearances look promising. Pursuing his way, he comes upon a miner who has fallen over a cliff and injured himself. Our young man lifts him tenderly and assists him to his cabin, puts him to bed and makes him as comfortable as possible. In conversation the young man tells of his desire to locate a claim. The other draws a rough sketch of a spot he had discovered at the time of the accident, shows samples of the ore and offers to divide the profits if his companion will take up the work. Our hero gets the prospecting tools, repairs at once to the spot, and starts to work. Results are very encouraging, and he starts off his claim after having taken up a considerable quantity of rich ore. Returning to the cabin, our hero dumps the ore into a miner's lap, dances around the room excitedly, sits down and writes his sweetheart a letter telling of his good fortune and of his intention of returning home to claim her when a purchaser for the claim is found. While posting this letter our young prospector tells of the rich find of which he is part owner. The miners about listen excitedly. Several follow him back up the hill, among the number a prosperous looking capitalist. At the cabin all enter, look at the samples, then start for the claim. The ore is found in great abundance, tested and found to be of exceptional quality. All hands will go to work, and the capitalist, in return for the claim, paying for it in cash and bags of gold. The two partners divide the money. The young man takes his share, bids his generous partner good-bye and starts for home. Reaching the mining camp the young man enters a gambling saloon, sits at a table and watches a roulette game. He ventures a little and wins. He plays for larger stakes and loses continuously until his last penny is gone. Biting from the table he realizes his position. He is penniless again and his fond hopes will not be consummated. He therefore writes to end his existence, writes a farewell letter to his sweetheart and pins it to a tree. His strange

actions have been observed by the gambler who won his stakes, and just as he is about to take his life the winner seizes our hero's hand, denounces his cowardly action, returns his money and gold and tells him to return home. 665 feet.

**A GOOD BOY** (Vita-graph).—A poor old Irish woman is seen washing clothes at a tub while her husband is asleep at a table. An empty can and a half-filled glass tells the story—he is drunk. Their son, a boy of perhaps fourteen, returns from school, his books under his arm. He glances at his father, observes his condition and shakes his head at him, looking pityingly at his mother, takes her from the tub and seats her in a chair. He removes the beer can and glass and starts to work at the tub himself. The drunken father awakens, notices that the can and glass are missing and slaps the boy's face. He is about to strike him again when the little lad breaks away, upsets the tub of water over his father and runs off.

In the window of a hat store on a crowded street a sign, "Boy Wanted," is displayed. The boy of our first scene appears, applies for the job and is engaged. He is immediately dispatched with a number of hat boxes and directed as to their various addresses. He starts off, and at a crowded corner sees a very old woman make several attempts to cross the street. The crowd surges forward and backward, cars immovable mass, and the old lady is perplexed. Our boy notices her predicament, crosses the street and guides her safely over. On a side street the same little lad notices a baby playing in the roadway. A "hook" from an approaching automobile causes him to turn, and he sees that the machine is heading directly for the little one. He reaches forward, snatches the child up just as the machine dashes past. Still another adventure befalls him. Passing through a park a girl is seated on a bench reading. A freshly dressed masher strolls along, notices her, takes a seat beside her and attempts to flirt. His attentions are repelled, but he still keeps up his flimsy tactics until our little champion takes matter in hand and gives the masher a good beating.

The day has been one of successive adventures. He returns home, finds his father sobered up and doing the washing, while his mother is busy ironing. The boy turns his money over to his mother, and both parents gaze at him with pride, and our picture closes with a changed condition of a happy family instead of one in which turmoil reigns supreme. 250 feet.

**HE GOT SOAK IN HIS EYES** (Vita-graph).—An Irishman, in washing his face, gets soap in

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his eyes, grabs for a towel, and in doing so knocks over the stove, and creates havoc in general. Completely blinded he rushes out of doors, collides with the nursemaid and baby carriage, upsetting the vehicle and almost scaring the girl to death. He grabs the baby, starts to dry his eyes with it, discovers his mistake, starts off again and falls headlong down a well. He escapes from this predicament, starts on his way again, runs up a porch, falls over a rocking chair on which an old woman is seated. Beginning his feet and almost frantic with this series of mishaps, the unfortunate Irishman starts off and almost immediately runs into a photographer. The artist catches his feet and beats the unlucky man unmercifully. He manages to escape, dashes into a house and in the hallway collides with a porter butler carrying a tray of dishes. The crockery is smashed into a thousand pieces and the waiter walks all over the disturber. He gets up, walks into the dining room, and as the soup has by this time partially worked out of his eyes, he can dimly discern the objects around the room. He grabs the table cloth and starts wiping his eyes, pulls the dishes off the table, smashing them into bits and upsetting the people sitting around. They jump up, grab the intruder and throw him out of the window. He lands in the yard below, where a workman is busy sprinkling the lawn. The gardener takes the bump and upbraid the unlucky individual until the soup is out of his eyes. One irresistible scream of merriment from start to finish. Length, 320 feet.



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**SUMMER BOARDERS TAKEN IN** (Single). Hiram is first discovered trying an old trick, getting ready for the victims; for his aging advertisements in the city papers always bring him a harvest of hopeful humanity. He leaves the station and his wife hustles the highest he'd around to get everything ready for the onslaught. A portly lady, from the city, soon arrives with a bunch of juvenile peace-disturbers, a grove laughter, and a love-sick dame who has temporarily suspended his services, at hopping the ribbon counter, to anticipate the joy of a few weeks in the thickets. By mutual consent a tramp has changed wardrobe and position of honor with a professor rides up the dusty road on a bicycle, stops for a rest in the shade of a telephone pole, and hangs his coat and hat on a nearby fence. He Tramp, or the supposed scarecrow, is invigorated at this instance and makes another profitable change. Through the rest of the comedy the professor is only a few paces pursuant to the bob until the knight of the robes, finding nothing else left loose around the premises, carts the professor away in a convenient wheelbarrow. Things are made so lively for the newcomers that a very few minutes suffice to show the city matron that any old life is better than the life she is accustomed to her and, although she has paid a fortnight's board in advance, for herself and what she brought with her, she willingly gathers her family and makes an informal drift toward the depot.



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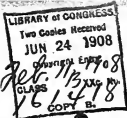
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MAY 30

No. 22

## Editorial.

### Desirable Film Subjects.

Film manufacturers should note the fact that there is a strong and increasing demand for travel scenes—not simply the kind that are taken from the front or rear of a train, chiefly showing the roadbed, but panoramas and views which depict life, customs and architecture and the characteristic occupations of people in different countries. In conversation with an exhibitor he said that he had great difficulty in getting such subjects from his rental bureau, although repeatedly requested. He said that his audiences demanded them and that he would like to have at least one such subject for each performance. Probably his case was an exception, as his theater is located in a high-class residential section, but similar remarks heard in other quarters lead us to believe that the supply of such subjects is not equal to the demand. Now, travel scenes are not so hard to produce as comedy and dramatic plots, neither are they so expensive, as the actors and scenery are supplied by nature. We are having a surfeit of comedy; drama is a failure, unless elaborately and correctly staged and acted; tragedy does not seem to be wanted. The first manufacturer who produces a series of travel subjects in the right vein will surely profit thereby. But they must be above the ordinary. There is as much opportunity in this field for originality and the use of gray matter as there is in the production of subjects of a humorous or tragic nature.

\* \* \*

In a former number we referred to the absurdity of the early retirement of good film subjects. Is there any reason why a good film subject should not have the same lease of life as a good play or a good song? There are songs, books and plays which never grow old. There have been film subjects produced in the past which will never fail to interest, instruct or amuse. It would not indicate stagnation of ideas if a film manufacturer should resurrect from his vaults the negative of some good subject of bygone years and reproduce it to-day. How small a proportion of the present theater-going public ever saw scores of good but long-forgotten subjects that could be recalled?

\* \* \*

It is not so much novelty that is lacking in the film subjects of to-day—it is variety. To unearth some past

successes would not be retrogression, but it would tend to offset the sameness and alleviate the tension under which the present "filmwrights" are laboring.

### The Rental Schedule.

Last week we referred to the prevailing film rental rates. We desired to show the fallacy of certain wildcat rumors and advice which was being circulated. While we realize that it was ill-advised to bring up a discussion of the business methods of the Association in public print, we concluded that the quickest way to get at the root of the matter and settle the questions raised was to get the personal opinion of each of the interested parties. These opinions were requested by us in confidence and the replies will be so treated, unless where special permission is given or request is made for publication.

On another page we print a resume of the letters we have so far received from members of the Association. While the most distant writer is in Ohio and many others are yet to be heard from, the consensus of opinion to hand is that the rental schedule should be maintained. Some say that it should be increased—that the rates are now too low—and only one has said that he would like to see the schedule abolished. Others have said that if the schedule should be abolished they will kick over the traces. It is to be hoped that the members will all stand firmly together in justice to those who have proved themselves loyal, and that as a body they should act with diplomacy. Calm and deliberate discussion of the conditions as they exist is needed and not hot-headed rantings or selfish actions on the part of the few. Although young and strong, the F. S. A. has already developed a few sore spots in its anatomy. When these are healed by heroic treatment, or rooted out, everyone will be in a better position to judge whether or not the rental schedule should be abolished or modified.

### Mechanical Improvements.

Reference has already been made in these pages to the "Edengraph," a projecting machine possessing many novel and desirable features, which will soon be placed upon the market. We know of several other devices, in this and similar lines, which are in embryo, but which will exert a strong influence on the trade as soon as they appear—and that influence will be for the betterment of the business in every way. At the same time we know of a number of inventors who are wasting time and money in endeavoring to invent or perfect devices which have already been invented and patented. Others are wasting time and money trying to do what hundreds before them have tried and given up as impossible. We do not discourage inventive genius, but we do advise those who show symptoms of this malady to first consult with some specialist before wasting money in building models of devices which never see the light of day. In our former capacity as photographer to the patent department of the *Scientific American* we have seen and handled, in the motion picture sphere alone, the evidence of many sleepless nights and wasted dollars. Instead of working in secret until they have a completed model, inventors should outline their ideas and claims upon paper and get expert advice as to its practicability or patentability before proceeding further. If their ideas are presented upon paper to the above concern or to any other firm of reputable patent attorneys, and affidavit is taken as to the date, it affords them the same protection as if the model was



completed, besides antedating the time needed for construction of the model; not to mention the advice that could be obtained as to whether it was advisable to go ahead.

\* \* \*

Many nickelodeon managers are installing large numbers of electric fans, with the intention of keeping their places open during the Summer months. In previous years most of the places remained closed. The proprietors found it cheaper to pay the rent for a closed place than an open one, but during the past year competing houses have increased to such an extent that it is feared closed doors may give the other fellows a chance to establish prestige hard to overcome when the regular season opens again. Some of the men who intend to keep open say they will be satisfied to make enough to cover expenses during the hot weather, but to hold their leases and save the labor and expense of establishing themselves again in the Fall they will be prepared to meet deficits.

### Ourselves.

In self-defense we are again compelled to contradict certain published statements by one who was formerly connected with this paper. To convey the impression that a new rival in the field is in possession of the mailing list of the MOVING PICTURE WORLD, its editor says that he *kept duplicates* of the names he furnished to the WORLD. Whether this is or is not correct, it showed ulterior motives and was, moreover, unnecessary, as he was handed back the original lists of names which he had acquired through his former connection with another paper and from other sources. We most emphatically state, however, that the mailing list of the MOVING PICTURE WORLD, which has been built up by legitimate methods, he never had the opportunity of duplicating. These are facts which can be readily proven.

Another equally false and damaging statement is that another paper had any right to adopt and duplicate the volume and serial number of the WORLD, and the course that the paper in question has since adopted in dropping these and taking up their correct serial number was not at all voluntary.

The WORLD goes on, but *not contrary to agreement*, although contrary to the wishes of its enemies. All damaging misstatements, such as have been alluded to, can only bring discredit upon the maker. Those who are conversant with the facts say that it is not necessary for us to publicly challenge these insinuations and we regret that space should be taken to refer to our own personal affairs, but malicious attacks in public print justify a public denial.

\* \* \*

Reference to our mail list suggests a word of explanation to the many who have asked for and who have been refused a copy of this list. The subscription list of a newspaper is practically its only asset. In our case this has been procured and is maintained at great expense, and that it is a valuable asset is proven by the unsolicited opinions of many of our advertisers in testimony of its scope and quality. If we parted with this list to every concern in the trade who asked for it, our advertising space would have no value to them, besides its being unfair to their competitors.

## Lessons for Operators.

By F. H. RICHARDSON, Operator, Chicago.

### CHAPTER XI.

#### MENDING THE FILM.

This is an operation that is simplicity itself, yet it is one in which an amazing number of operators fail in part or altogether. The patch that is made right is perfectly true, square and thin enough to go through the machine without a perceptible jump. The wrongly made patch is almost sure to cause more or less vibration or jump on the screen, and generally it is "more" rather than less. The writer has been manager of a film exchange and has had films come in with patches as stiff as cardboard and as thick as a heavy business card. He has had them come in sewed with thread, and, in one instance, with metal rivets. Such work is absolutely and utterly inexcusable from any point of view.

Good film cement may be had from any dealer in supplies at 25 cents per bottle. The best method is to get a very small artist's brush at a cost of ten cents; one of the long handled variety, such as is used for oil or water colors. Make a small hole through the cork of the bottle and shove the brush handle through far enough so that the brush will stick down in the cement when the cork is in the bottle. Now cut off all but about two inches of the surplus handle. Be careful, however, to have the brush handle tight in the cork and keep the cork tightly in the bottle, as cement evaporates rapidly if the air gets to it.

To make a mend, cut the film exactly on the line between two pictures. Now cut out the piece you wish to reject, leaving a stub from one-eighth to three-sixteenths of an inch beyond the last whole picture. Moisten this stub with the tongue and with a knife scrape off the emulsion perfectly clean, exactly to the picture line. Be sure to get the emulsion off clean, as cement will not adhere to emulsion at all. Now lightly scrape the back side of the other end where it will join to remove any oily substance and roughen the surface. Next, either with brush or by scraping from bottom of cork, or with a toothpick (not a good way), apply cement to the stub end you scraped. Put on plenty, as a surplus of cement will injure nothing, and too much is better than not enough. Be sure to get cement clear out to the edges of the stub, and be sure to get the emulsion scraped off clean at edges, for about half the patches come loose at the edges either from carelessness in scraping or applying cement. Now move fast and join the two ends (being very certain to get the emulsion side of both ends either up or down), so that the stub is just covered by the other end, matching the track holes perfectly. This latter is of the utmost importance, as the holes are your only guide, and unless they match exactly your mend will be crooked or the sprocket teeth won't fit the holes, and there will be a "jump" when the patch goes through. The best way is to match the holes on one side and grasping over these holes with thumb and finger firmly, match the other side, pressing the whole joint together as tightly as possible. The cement will set in a few seconds. Now, if you have made the joint rightly, the joint track holes will be full size, the patch will be not more than three-sixteenths of an inch wide, and barely the thickness of the two pieces of film. If you lay another piece of film on top of the one mended, the pictures will exactly match all along. If they don't, your cutting

has been done wrong, and you will have a frame-up. These directions are necessarily somewhat complicated, but the process is really quite simple, and should be mastered by the beginner with just a little practice by carefully studying these directions. There are several so-called "film menders" on the market, but they are mainly useful as a nuisance to the operator.

#### HOUSE LIGHTS.

Little details make a good show and lack of attention to them a poor one. The ceiling lights of the house, at least, should be controlled by a switch in the operating room as well as from below. In starting, light your lamp at least two minutes before your cue is due, so that it will be burning right. Do this with the hood cover or dower down. When the cue comes, raise the cover with your left hand, while with the right you pull the house lights. This makes a pretty effect, but is based on the supposition that you start with an illustrated song.

#### TINT SLIDES—HOW TO MAKE.

The operator who takes pride in doing the best possible work will provide himself with tint slides in about three shades each of red, yellow, green and blue. Rose, violet, etc., may be added at will. These tints should range from very light to medium, but none of them dark. Pretty effects may be had, too, with glass ground in geometrical patterns, such as used to be popular for front doors. Tinted glass is best, since the colors are richer, but it is very hard to get light enough tints. Tint slides may be made as follows: Get stereoscopic photo plates and, *without exposing to light*, fit in hypo in usual manner, same as you would an exposed plate. This leaves a thin, perfectly transparent emulsion film on the glass, which will readily take color. Now, with some clear aniline dye of desired color (Diamond dyes are excellent), mix a rather weak solution and dip the plate in it, wiping the plain side clean. If not dark enough, dip again and again until desired tint is attained, letting it dry between each dipping. These slides may be used with good effect on some vaudeville turns, and, occasionally, on portions of a film. A very light blue tint slide will brighten a yellow film considerably, but the tint must be *very light*, just a *bare tint*.

#### ANNOUNCEMENT SLIDES.

Very satisfactory announcement slides may be made by writing the desired matter on transparent gelatine paper (to be had very cheaply from dealers in stage lighting supplies) with a typewriter and dusting the writing with dry bronze while wet. Place between glass, bind temporarily and use like any other slide.

(To be continued.)

#### NEWSPAPER COMMENTS ON FILM SUBJECTS.

"Ingenuity Conquers" is a first-class picture, making one of the best of picture shows.

"Jim Gets a New Job" is a very amusing picture showing the various trouble that befalls a boy.

"The Music Teacher" contains many comical situations.

"The Great Jewel Robbery" is one of the most thrilling and exciting films ever shown.

"A One-Man Band" is a laughable and interesting comedy.

"What a Boy Can Do" is a funny film depicting antics and mischief.

"The Flower Girl" furnishes a wordless drama of hearty interest.

"In the Land of Gold Mines" is a beautiful, fantastic and delightful comedy.

"A Gendarme's Honor" is a picture with a high dramatic story.

"The Venetian Baker" is a charming picture with a thrilling dramatic story.



Note our new address: 125 East 23d Street (Beach Building).  
Temporary Telephone, 3877 Gramercy.

There are several good-sized villages along the Hudson River that have no moving picture shows. The young people of these towns still pass the time away by strolling in the graveyards and sitting by moonlight along the docks.

New Haven, Conn., will soon have another moving picture theater open. This one will be on Orange, near Chapel street, and it will be operated by one of the Mizzy brothers, of that city. Slide service has been arranged for from Len. Spencer's Lyceum Slide Bureau, and film service from The Greater New York Film Exchange.

The celebration of the 250th anniversary of the settlement of Kingston, N. Y., will begin May 30, to last three days. The date will also be signalized by the opening of a new moving picture theater on Wall street of that city, two doors from Koszike & Vincent's Bijou, which is one of the handsomest moving picture houses in America. The new house in Kingston will be operated by local parties. Stand aside and view the fight.

A movement is being agitated, and possibly will find its way into an Assembly bill at the 1909 session of the Legislature, refusing any license to any person to operate any permanent show or theater in the State of New York unless he is a citizen of the United States and a resident of the community in which he operates his show house. It is understood that this is not aimed at the large theaters, but at the horde of foreigners who operate the moving picture shows in New York and the other large cities in the State.

It is alleged that many of the moving picture theaters in this city are still having their machinery operated by boys under sixteen years of age, especially on the lower East Side. The scheme is said to be to have some matured operator go before the authorities and pass an examination and then turn the license over to the youngster. The Board of Fire Underwriters and the Fire Department had better look into this and if found to be correct to lock the offending manager up, send the person who took the examination to Blackwell's Island, and send the "kid" operator to the Reformatory. No punishment is too severe for people who conspire to do things that puts human life in jeopardy.

Many people in this city are being fooled into believing they are viewing the new invention of "talking pictures" when they are only listening to a very bad vocal operator hidden behind the screen. Our informant went into the Manhattan Theater, at Thirtieth street and Broadway, a few nights ago, to hear "talking pictures" and see the illustrations. What he heard convinced him that it was not an automatic machine that was doing the talking, but a man, and a poor talker at that. The pronunciation was incorrect and in the bad, slangy dialect of the illiterate hanger-on about the theater stage. "Dis" and "dat" and "dem," were the methods of pronunciation used. The enunciation was poor and the language jerky, as if the talker was afraid the pictures would get away from him. Yet he believed that he had seen the wonderful talking pictures, but marvelled greatly that such a sorry representation should be given with French subjects. Sunday he visited the Grand Opera House and saw the real cameraphone pictures and listened to the genuine vocalization of the instrument. He is now convinced that the talking at the Manhattan is the work of a stage hand and not of an automatic instrument. He says that if it was the work of a cameraphone he would advise the owners to remove the instrument or send someone there to operate it who will not make a burlesque of it.

### FAKING SONG PICTURES.

A certain large theater in this city which has been refused any more free lantern slides by the music publishers is faking up sets of slides for songs from old slides. A set of slides partially from "When Bob White Is Whistling" in the Meadow" and several other songs, has been doing business for a newly published song this week. They think the public is not wise to their faking! They mistake themselves.

### "EDENGRAPH" SALES AGENCY.

Mr. George Kleine made a flying trip from Chicago early in the week to finish negotiations that were pending between his firm and the Edengraph Company, a new manufacturing company. Papers have been signed and Mr. Kleine has acquired by purchase the sole and exclusive Western sales agency for the Edengraph. Many expert operators visited the Edengraph office during the past week and all were delighted with the sample machine, admitting the inventor's claim that it is the "King of all Projecting Machines."

### Opinions by F. S. A. Members on the proposed Revision of the Rental Schedule.

#### No Schedule—No Association.

Responding to your favor of the 21st, we wish to say most emphatically that if any person wishes to completely upset all the good that has been done in placing the moving picture business where it belonged, he can do so by advocating the idea conveyed in the article to which you refer, which appeared in the "Views and Films Index." To throw down the bars and allow each exchange to make its own price, will simply mean that there will be no uniformity and slashing that occurred previous to adoption of schedule; and the members of the F. S. A. will be placed in a far worse position than they were at that time, for the reason that they are not permitted to keep their films in use longer than six months and they must come in competition with the independents with this disadvantage. We, for one, would immediately withdraw from the Association and make use of any films we felt we cared to purchase, if such a ruling is carried; or we would not purchase any film at all.

There are two distinct classes of nickelodeons—the successful and the unsuccessful. The members of the F. S. A. should cater to the better class and allow the cheap skates to get their films where they pleased and at whatever price they can, but not at the expense, and eventually the total failure of the film exchange men and the business. We believe there should be a meeting of the Association called and allow members of the Association to decide for themselves, and not allow the manufacturers to dictate. A recent vote was taken through the mail on this same question, and the decision was almost unanimous against any change. Why, then, this agitation? Is it to help sell more films? A recent decision, allowing the establishing of "rooping stations," is plainly opposed to the sense of the ruling made at the Buffalo meeting, but some one or two said it should be so and it became a law. We are for the success of the business; but success cannot be attained by going back to where we were three months ago. Put us down as opposed to abandoning the schedule—and if schedule is abandoned, then no Association, but back to former scramble for business.

#### Maintain the Schedule and Punish Offenders.

To abolish the rental schedule would mean a campaign of general cut-throat competition that would eventually push a great number of the renters to the wall. This is the aim of some people. They want the number of renters reduced to bring the business within a more limited number of hands. In one respect such a move is worthy of endorsement. There are many renters who should be put out of business if it were possible, because no contract or agreement can be made strong or broad enough to force or induce them to keep in the straight path and keep away from those with whom they enter into agreement. One of the main contentions of some people favoring a modification of the schedule is that the schedule as it stands now affords

advantage to unfaithful members of the association to cut rates in the dark. I know of one concern that has steadfastly lived up to all its agreements and makes the claim I have just mentioned. It would not have any attempt to tamper with the existing schedule had not the members they complain of made a farce of it in some localities by their tricky and stealthy methods. You cannot blame these men for their appeal to have their hands released and be permitted to get after the men who are industriously undermining their business under the guise of fellowship. The people I refer to in such cases are not howling against the independents, but are crying for fair play in their own ranks. A recent publication appealed for "a fair chance for the F. S. A." and pointed out the abolition of the schedule as the means for accomplishing it. That is not the true remedy. Let the F. S. A. get busy and clean out some of the bad material that is in its composition. Let the officials of the F. S. A. get after the bad fellows quick and take decisive action in each case. The schedule is all right when used as it should be. Those who have violated it should be asked to resign from the association, and if they do not resign, take steps to force them. This is a duty the association owes to the men who respect their obligations. They are entitled to the association's protection against such people. It is both unfair to allow attention to be diverted from the real evil by discussions over the schedule itself. I do not wish to put myself in the position of a mutineer, but I will take chance of such a charge being made against me in saying that I do not think the association has been as watchful and active as it should. Why is it so much subverting is going on and no apparent attempt is made to stop it?

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#### Uphold the F. S. A. and Compel the Members to Respect Its By-Laws.

For the past two weeks there has been much discussion for and against the proposition to either modify or abolish the rental schedule of the Film Service Association. The subject has been discussed at length in and out of meetings since the convention. It is really the most important topic of the present time among the members. So far as I am personally concerned, I believe that a lot of what has been said about the matter, both in and out of print, has been wrong. I am of the firm belief that the launching of the matter in the papers was a mistake. I cannot see why it was so. It was a mistake to put the public in possession of the Film Service Association only, and should have been kept and discussed in it as any other private business. I do not say it was not proper for the papers to state as a matter of news that the proposition was being urged, but I do contend that the papers should not have been given all the details as to why the proposition was made and the effects its adoption would have. The papers have the option and privilege of treating such topics editorially on conclusions and inferences drawn themselves, and the discussions should have been left to the editors.

Now that the question of fixed rental rates is public property and the independents have been forewarned by one of the moves some of the association members want to take against them (which is the poorest piece of generalship that has ever come under my notice in any campaign, commercially or otherwise), I feel at liberty to give publicity to some very decided views I have on the matter, and I expect the Moving Picture World for the purpose, because I believe it is the only paper in the trade that is not handicapped by some manufacturer, film renter or exhibitor having either a direct or indirect interest in its ownership, or the guiding of its policies, thereby restricting such policies to an extent that prevents its assuming absolute independence.

It is an unassailable fact that the proposition to abolish or modify the association's rental schedule has led to more heated argument within its ranks, and more criminations and recriminations than anything else that has come up since the association was organized. It has opened the door for a discussion of attending circumstances that have been the real rotten spots in the association, and several members have taken advantage of the opportunity to tell others in good plain English just what they thought of them. The independents have been gaining ground in several of the States, in spite of association claims to the contrary. The explanation for this is that members of the association have been guilty of bad faith and all sorts of trickery to avoid the obligations imposed upon them. By underhand methods they have been putting into the business of their fellow members and taking it away from them; by their duplicity they have wrecked the confidence of many exhibitors and

practically driven them to the independents. This is plain, unvarnished truth that can be substantiated by facts. The schedule is all right. The evil lies in the failure of all those who adopted it living up to their obligations.

The proposition to abolish or modify the schedule so that the association members will be able to combat some of the competition by renting films that have been thirty or sixty days on the market at the independent rental rates would be worthy of adoption if it were not for the fact that existing conditions offer no guarantee that certain members of the association who are now abusing the schedule will not treat the added privilege in the same way. There is nothing to prevent these unscrupulous people from putting out new films under the modified rule, so there is no use putting another weapon in their hands for use under cover against their fellow members. I maintain that before the present schedule is touched, charges should be made against the guilty members and acted upon promptly and decisively. I advocate this even at the expense and trouble of holding a special convention of the association. Threats by the guilty parties to go over to the independents should receive no consideration. The quicker such threats are carried out the sooner will the association assume a healthy and wholesome condition.



Boston, Mass., May 22.—Senator Spalding's amendment to the cinematograph bill to provide that "no such machine shall be operated by gas" has been adopted and the bill passed to be engrossed. On motion of Senator Spalding, Rule 8 was suspended.

Chicago, Ill., May 22.—The city ordinance prohibiting the exhibition of moving pictures without a permit from the chief of police is held to be void in an injunction suit filed in the Superior Court to-day by Jake Block and other moving picture show proprietors.

The city health officer of New Orleans, La., is conducting a crusade among the moving picture theaters to see that they are properly disinfected and kept clean. Cuspidors are ordered to be placed in convenient places and signs prohibiting spitting on the floor must be displayed.

Superior, Wis., May 16.—W. J. Labree has just completed the work of the installation of a fine lighting plant at the Parlor Theater. The system is something new and Mr. Labree has given his name to it. It is an electric system giving a light especially adapted for moving picture houses of this kind. Proprietor Wardman is very much pleased with the working of the system.

Racine, Wis., May 15.—J. B. Olmger, of the Milwaukee Film Company, has brought suit against Charles Bassinger, former proprietor of a nickel theater, for \$200, value of films destroyed in a fire last March. It developed that the contract was made on Sunday, and Judge Snieding held that in accordance with the provisions of the revised statutes the contract was thus invalid.

#### MOVING PICTURE SHOWS EXEMPT IN NEW ORLEANS.

The five-cent moving picture theaters in New Orleans are not in the regular enforcement field of this city and therefore the managers thereof will not be called upon by the city to pay an annual license, like the larger theatrical institutions.

A decision to this effect has been rendered by Judge Fred D. King, of the Civil District Court, in the case of the State of Louisiana against Dryden Williams, who operates one of the nickelodeons. In this case Captain John Fitzpatrick, First District Tax Collector, sought to have the court order Mr. Williams to pay the license.

#### NEW INCORPORATIONS.

Penn Motion Picture Company, Philadelphia, Pa. Capital, \$40,000. Edw. M. Miller, treasurer.

#### NEW THEATERS AND CHANGES.

Marion, O., May 18.—Manager C. E. Perry has arranged to open the Grand Opera House as the Summer home for moving pictures in the city. Illustrated songs will also be given during each entertainment, which is planned to last about fifty minutes. An admission fee of five cents will be charged and patrons can remain as long as they may care to.

Jacksonville, Fla., May 20.—Mr. Albert B. Hoyt, of the firm of Jackson-Hoyt Company, has purchased the popular Pastime Theater at 215 West Bay street, and in future promises to give the people of Jacksonville the finest picture show in the South. Many have noticed the different class of pictures already. Mr. Hoyt has arranged to get his pictures direct from the manufacturers, which insures absolutely new and latest subjects.

Butte, Mont., May 13.—The new Alcazar Theater, a motion picture house, has opened at 43 West Park street under the management of Richard P. Starr, a well-known Butte newspaper man. Associated with Mr. Starr are P. H. McCarthy and Herman Deistar, both well-known Butte business men. The house is one of the best arranged and most attractive of the kind in the city, and it will be conducted on a strictly "theatrical" basis.

Westbrook, Maine, May 18.—With over 500 in attendance, the Scenic, Westbrook's new moving picture and vaudeville house, opened Saturday afternoon at 2 o'clock for its first performance and closed shortly after 10 o'clock last evening, after presenting the bill the fourth time and selling about 1,500 tickets. The initial performances were a success even beyond the expectations of the management, demonstrating the belief that moving pictures constitute the most popular attraction that the amusement loving public of Westbrook has ever patronized.

Stuebenville, O., May 22.—Joe Bueche has the coolest, pleasantest and best ventilated nickelodeon in the city. He has fitted up the Bijou so that even on the most uncomfortable evenings it will be as airy as in the open air. There are not only electric fans, but large open ventilators in the ceiling that lead to the open, and these cause a stream of cool air to circulate through the room at all times. Besides, he has put more than \$1,000 into the plant by way of improvements. He now makes his own light with his own engine and dynamo, the only nickelodeon with a private plant in the city, and he is, of course, not stingy with the light.

Reading, Pa., May 19.—The Grand Opera House reopened yesterday afternoon under the direction of the Mecca Amusement Company, which announces a continuous season of high-class talking pictures, beautifully illustrated songs and strictly first-class vaudeville numbers. Performances will be given afternoons and evening, the doors opening at 1.15 and 6.45 o'clock for entertainments, which will continue one hour and fifteen minutes each.

The large audiences prove that moving pictures have not lost any of their popularity and that, when backed up by high class vaudeville numbers, the offering is certain to draw. The management has made the theater comfortable and cozy. Electric fans have been installed and ice water is served.

#### THREE-CENT SHOW—NEXT IT WILL BE "TWO FOR FIVE."

Milwaukee, Wis., May 20.—Manager Frank R. Trotman, of the New Star Theater, announces a change of policy at his theater for the Summer season, starting Sunday afternoon. At that time the house will be given over to the moving picture and illustrated song entertainment, which is proving so attractive here and elsewhere, and the scale of prices will be reduced to three cents, five cents and ten cents. The latest and best moving pictures are promised, and these will be accompanied by the appropriate songs and acts, thus enhancing their realism. Capable singers will present the most recent illustrated song hits. The performances will last one hour and will be continuous every afternoon and evening.

### MANAGER CONVICTED FOR VIOLATING SUNDAY CLOSING ORDINANCE.

Lansing, Mich., May 7.—John Conan, manager of the Vaudeville Moving Picture Theater, was this morning convicted of a charge of having violated the Sunday closing ordinance. The theater was opened to the public last Sunday. Conan was sentenced to pay a fine of \$25 and \$22.10 costs, or serve thirty days in the city jail. His attorneys will appeal the case to the Circuit Court.

### SIGNS OF PROSPERITY.

Hannibal, Mo., May 20.—The management of the Nickelodeon, 205 North Main street, has found it necessary to increase the seating capacity. A balcony is being constructed which will greatly increase the seating capacity of the room. The entire building will be newly painted and papered. This place of amusement, under the management of Charles Reese, has become very popular with the people of Hannibal and during the past few months it has been impossible to handle the large number of people that patronize them.

### OTHER NEW YORK THEATERS TO TRY MOVING PICTURES.

This week the Bijou Theater on Broadway will open with vaudeville and moving pictures at popular prices. This is the first of the recognized dramatic first-class houses into which the moving picture shows have forced a way, though the craze has invaded many of the vaudeville and minor theaters. Leander Sire, manager of the Bijou, said, however, that the new policy would be only for the Summer.

The Grand Opera House has also adopted the motion picture feature and the People's Theater is drawing large crowds on the East Side with the chronophone and motion pictures.

### TALKING PICTURES IN ROCHESTER.

This is the way the press agent describes the animated pictures: "To hear the voice, to catch every sound and the intonation of every word and see the people in life size moving before your eyes, and yet there is not a single person there—it seems like some phantom of the brain, an hallucination, and one is almost tempted to rush to the stage and grapple with the ghostly actors as one is moved to cry out in the vividness of a dream. Such is the wonderful spell that is cast over the spectator on his first view of the marvellous talking, singing, dancing moving pictures which Manager Parry of the National will introduce for the first time in Rochester to-morrow afternoon."

### NEW JERSEY AFTER VIOLATORS OF LAW PROHIBITING MINORS.

Former Assessor Thomas A. McAuley, of West Hoboken, sent to the Board of Council a vigorous protest against the moving picture shows in the town, claiming that despite the law recently passed children from five years of age up are freely admitted to these places, and their morals are contaminated because of the class of pictures shown and the "vile language of \$7-a-week, high-collared toughs."

Mr. McAuley suggested that police supervision of these places is very much needed, but added that perhaps his better course would have been to present his protest to the Prosecutor of the Pleas, but wished to give the local authorities the opportunity of seeing that the law is enforced and a reasonable censorship of the pictures shown be exercised by the police.

"We are about to have an ordinance introduced dealing with this kind of thing," remarked Councilman Morris.

"There is a State law governing these places now and we need no ordinance," said Mayor Lynch. "I think this should be referred to the Chief of Police with a notice to see that the law is enforced." This was done.

### MAKING PICTURES OF CAR ROBBERY.

Rochester, N. Y., May 22.—Late yesterday afternoon the movements of two ladies, one pursuing the other and both performing unusual stunts, attracted the attention of many in various parts of the city. The cars started in the eastern part of the city and covered a route through Maine street east to Clinton avenue south, then to Court street and Plymouth avenue, and it was between these points that they caused much speculation. One carried a large iron strong

box, while the other was rigged up with a boxlike affair on the front of the body of the car. The automobiles carried a number of passengers each and at various points on the route stops were made and maneuvers were executed.

"The Rochester Street Railway Robbery" is the explanation of the affair. With the assistance of some of the members of the Baker Theater Stock Company, the Consolidated Film Company, whose offices are in State street, was making the first section of a new set of moving pictures which when completed will bear this title. The biograph company is furnishing the camera, and other sections of the same subject will be taken within the next few days.

### OTHER INSTALLATIONS OF THE "HALLBERG AUTOMATIC ELECTRIC ECONOMIZER."

The Star Theater, owned by M. J. Wiswell, Newport, R. I., has been equipped with the "Hallberg Economizer." Mr. Wiswell says the light is brighter, steadier and better than ever before, and the "Economizer" has saved 65 per cent. on the moving picture lamp current bill, and the heat from the rheostat is done away with.

F. J. Howard, the prominent film and supply dealer in Boston, has installed three "Hallberg Economizers" in the New Bijou Theater, at Newport, R. I. This is one of the finest moving picture theaters in the country. It is owned and managed by Messrs. McMullen & Holmes. The three "Economizers" are used for one double dissolving stereoscopic and for two moving picture machines. The show is continuous, without intermission, and the installation is the most modern of its kind.

Everybody using the "Hallberg Economizer" speaks of the fine light, cool operation and high economy.

### MOTION PICTURE PROMOTERS WILL SUE A MONARCHY.

Because a letter was held undelivered for two years in Greece, and as a result a promising scheme of moving pictures of the Hague Peace Congress came to naught, A. D. Zaphronithes, of Second avenue, and C. M. Corafa, an attaché of the United States Consulate in Athens, intend to make it hot for King George's country, says the New York Morning Telegraph.

The letter was addressed on April 5, 1903, by Zaphronithes, to C. M. Corafa, an attaché of the United States Consulate at Athens. For months Mr. Zaphronithes received no reply, and in inquiry discovered that the letter, registered one, had never been delivered. Through his lawyer, Moses A. Sachs, of Park Row, Mr. Zaphronithes notified Postmaster-General George Von L. Meyer, who communicated with the Government at Athens.

While these notifications were pending, the letter came back to Mr. Zaphronithes on February 4, 1907, nearly two years after it had been sent. Owing to the delay in its delivery, the plans for the presentation of the moving pictures came to naught, and both Mr. Zaphronithes and Mr. Corafa allege that they sustained damages amounting to \$9,000.

"Somebody in Athens opened the letter," says Mr. Sachs, "and taking advantage of the suggestion it contained, established a chain of moving pictures of the Peace Congress and realized a fortune."

The Greek Government will be asked to pay an indemnity for the damage sustained by his clients.

### BRITISH ACHIEVEMENTS WITH MOVING PICTURES.

That the moving picture industry is only in its infancy, in spite of the fact that it provides amusement for hundreds of thousands of people daily, is generally conceded.

Europe, while being far behind this country in the mechanical end of the moving picture industry, has regarded it far more seriously and placed it on a higher plane. At the present time the British Government has under consideration the advisability of forming a department, with a large staff of experts, for the exact chronicling, by means of moving photographs, of all important public events.

The rapidity with which happenings of great moment can be caused by the camera and reproduced many miles away with all their graphic reality, has caused an Englishman, Will G. Barker, manager of the Warwick Trading Company, who has recently visited this country, to coin the phrase, "An animated newspaper." He has conceived the notion of showing thousands of people, hundreds of miles away, the

happenings of the days, just as quickly as they might read verbal descriptions of them in their evening newspapers.

"Just before I left England," said Mr. Barker, "there was a South African exhibition at Horticultural Hall, in South Kensington, which was opened by King Edward VII. Accompanied by another operator, I was stationed in the balcony and we cinematographed the entire proceedings. While His Majesty was making a round of the exhibition, my colleague jumped into an automobile and hurried to the dark room, where the films were developed, and at the same moment the King was returned to his home in Buckingham Palace, two hours and twenty minutes after the actual opening of the exhibition, we were showing the entire occurrence exactly as it happened to a matinee audience at the Palace Theater, some ten or twelve miles away.

"Perhaps our greatest success was gained when our operator stood in the trenches at Casablanca and accurately recorded upon films the fight between the French soldiers and the Moors. At the present time we have an operator with the expedition which is trying to reach the South Pole, and, indeed, wherever happenings of great moment are expected there the man with the moving picture camera is sent by enterprising English firms."—New York Herald.

#### ANOTHER CASE OF CITY GRAFT.

Pottsville, Pa., May 22.—Some fine points of law are at stake in the case of the borough of Mahanoy City against Howard Burchill. The suit is for the recovery of five dollars as a penalty for not taking out a license for a moving picture performance. Several years ago the Mahanoy City Council passed an ordinance fixing the license of these shows at three dollars per day, which would make a total of \$300 per year, which is certainly an exorbitant sum for such a license.

Probably realizing this, the Borough Council last February passed an ordinance fixing the license at \$100 per year, which is somewhat in the line of reason, and repealing the old law. But at the hearing last week Solicitor Lyons, on behalf of the Council, put up the remarkable plea that the last ordinance is invalid, having been signed by Chief Burgess Shearer under a misapprehension. Mr. Lyons also declared that although the new ordinance was published, it was not published by direction of Council, and that the meeting at which it was passed was a special session, which had no authority to act on such matters.

C. E. Berger and R. P. Svank appeared as counsel for Mr. Burchill. Mr. Berger argued that even if the ordinance imposing the heavy license fee was not repealed by Council, it is manifest that the license exacted is exorbitant. Boroughs have the right to issue licenses as a matter of police regulation, he said, but when such an excessive license fee as this is asked for it becomes a revenue measure.

#### REFORM MOVEMENT AMONG CHICAGO EXHIBITORS.

It is neither new nor uncommon for the innocent to share in the punishment incurred by their guilty associates. The wrath of the public rests as heavily just now upon the law-abiding saloon-keeper as upon his lawless fellows, and it is this perhaps which has taught wisdom to the proprietors of the moving picture theaters in Chicago.

These shows, harmless and enjoyable so long as kept within the bounds of propriety, have of late incurred the opposition of the authorities because of a tendency to exploit objectionable pictures. Such a course would be particularly iniquitous since the greater number of the patrons of these five-cent theaters are children and women. Moreover, it inevitably would bring-down upon all of them the wrath of the public.

It is worthy of notice then that at the last meeting of the association, whose members are the owners or managers of these picture theaters, resolutions were adopted barring improper pictures from the entertainments and substituting "educational" or at least harmless scenes.

Salvation for the shows can be found in no other course, and the showmen have learned their lesson none too soon. In their present effort to "uplift" their business, they should have the co-operation of the police and the city authorities, who should immediately revoke the license of every theater where immoral pictures are displayed.—Chicago Post.

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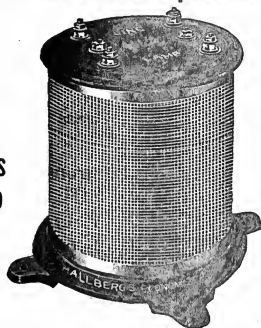
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## QUESTIONS RELATING TO ELECTRIC CURRENT.

New York, May 18, 1908.

Editor Moving Picture World:

Dear Editor:—Will you kindly help me settle the following argument: A claims that by using two rheostats in multiple on alternating current that one rheostat acts as a choke and doesn't use any more current than one. B claims that by using two rheostats in multiple you use more current.

Also A claims that by freezing your carbons that you form a short circuit and the fuses blow. B claims that by freezing your carbons you use more current, and that only a loose connection, short circuit, or ground, will blow the fuse.

Hoping that you will insert the following for debate, I remain,  
Yours truly,

CHAS. H. STREIMER.

Editor Moving Picture World.

New York N. Y., May 25, 1908.

Dear Sir:—In reply to "Questions Relating to Electric Current," sent to your valuable paper by Mr. Chas. H. Streimer, I beg to give you the following information: Regarding the first question, B is right.

Suppose you have a rheostat which on 110-volt circuit gives 40 amperes at the arc with a given carbon separation or arc lamp. Should you then connect another rheostat exactly like the first one in multiple with it, the current at the arc would, according to theory, be double, or it would be 80 amperes. The lamp leads, connecting wires, terminals, switches, fuses, etc., are, however, designed for only 40 or 50 amperes, therefore they would become heated, increasing the resistance of the circuit, consequently lowering the arc current from the theoretical 80 amperes to about 55 to 65 amperes, which is the usual current received from double rheostats in multiple, providing, of course, that the fuses are large enough to carry this amount of current.

When you put a rheostat in parallel or multiple with another it is just the same as to put two water pipes in parallel or multiple, which, of course, allows double the quantity of water to flow, it of course being understood that the pipes referred to are of the same diameter.

Regarding the second question, both A and B are right. If the carbons are held together (or frozen, as it is commonly called) on a lamp controlled by a rheostat the current would easily be doubled if it were not for the fact that the fuses would blow, or the rheostat and lead wires would get too hot, which increases their resistance so as to cut down the current somewhat, but the fuses would ultimately blow or the rheostat burn out.

Trusting that the above answers Mr. Streimer's question, I remain,

Yours very truly,

J. H. HALLBERG.

Consulting Electrical Engineer.

## AN OPEN LETTER.

New York, May 25, 1908.

Mr. Alfred Simpson:

Dear Sir:—I understand that you are representing to the trade that certain music publishers are giving you the "exclusive right to illustrate their songs."

Will you kindly inform me where you or they find any law that allows them to give you this right or protects you in it after they have given you that right? Who tells them that they have the right to prevent me or any other lantern slide maker from illustrating any song that I may buy from any music stand? I wish also to ask you how you are going to protect the alleged right which you claim of being the exclusive illustrator of some publisher's song if I choose to make pictures for the same song?

You are aware, of course, that the copyright law gives to the music publisher only the exclusive publishing and selling rights to his publication and that he cannot prevent another publisher from publishing another song and using the same title.

I ran across a publisher this morning, Mr. Simpson, who actually believed that he could give you the exclusive right or monopoly of making pictures for his songs. It was my pleasure to disabuse him of the illusion.

Yours truly,

HENRY B. INGRAM.



**A NIGHT OF TERROR** (Biograph).—Never in the history of the motion picture business has there been a film story that made the wide-spread impression of "The Moonshiners," produced by the Biograph Company. It was the hit of both hemispheres and is still used as a special feature from time to time by motion picture exhibitors.

time to time by motion picture exhibitors. Fully appreciating the standard set by that subject, the Biograph Company aimed to emulate it in their latest production, and succeeded in turning out the most thrillingly sensational picture ever made, with photographic quality never before

But, after photographic quality never excelled. The man in the picture is the father of the trapper, who, a widower, is attended by a housekeeper in the person of his ten-year-old daughter. The amber shades of late afternoon add to the compelling tale of the hue of evening when the New York prospector enters the cabin. The trapper for a tract of ore land, paying him for same with gold coins. While the deal is being consummated, there appears at the window a woman in the cabin a face that is a face of grief, livid, with eyes that clearly index the blackness of the man. He watches the proceedings, the money is paid over, and then hurries to the office to plan the future. The woman is hidden under the hearthstone, and the money is hidden in the cabin with the housekeeper retreating to the future happiness their little wealth.

[illegible]

most thrilling fight ensues, during which the poor little creature looks on in helpless anguish, for the chances seem even, until the father succeeds in disarming the robber, who makes a mad rush for the window, reaching the sill, only to fall back into the room, dead from a well-directed bullet of the trapper's gun. This film is tinted in several scenes to give a moonlight effect. 952 feet.

**HIS DAY OF REST** (Biograph).—Poor Jones plodded along in his wearying struggle to earn the pittance with which to maintain the home, and though often planged with grief, dismal doleful drums, being of an imperturbable nature, he never failed to tell on him. Hence it was that he hailed with keen delight the opportunity of taking a day off. No other arrangement was made than to spend the day as one of absolute rest at home. How well he succeeded is most lucidly shown in this Biograph

It is during May and now  
in all well-regulated households during this month, the  
with cruel coincidence, his holiday and general  
Jones starts in all right. He takes a cigar, gets  
the parlor, and assumes for the first time in his  
of a gentleman of leisure. But, alas, his chair  
is not comfortable. He has to get up and walk  
doesn't seem to fit." Well, we know what a  
properly. He has to get up and walk. He is  
worse, fretted and fussed, until down came the  
the floor. He has to get up and walk. He is  
head to feet. His path is next in order. Having  
divested himself of this ebony complexion, he is  
the floor. He has to get up and walk. He is  
Jones calls him to the kitchen to fix the water  
the floor. He has to get up and walk. He is  
drenching, and once more a course of appeal is  
necessary. This being done, his wife now demands  
the floor. He has to get up and walk. He is  
tasteful. A stepladder, alas, is brought in and Jones  
sevents it, struck with hammer and nails, with the  
the floor. He has to get up and walk. He is  
held in position, and "Why, John!" says wife,  
the floor. He has to get up and walk. He is  
struck the hammer at the nail head, but hit his  
thumb. Another blow, more vigorous than the  
the floor. He has to get up and walk. He is  
place. Biddy Malligan, Jones, with a yell of  
the floor. He has to get up and walk. He is  
between his head and the picture frame for the  
floor—it was a dead heat. Wife is awfully  
the floor. He has to get up and walk. He is  
part. Still it might be worse, and soon it is, for  
part. Still it might be worse, and soon it is, for  
gas is leaking." Jones, with a lighted candle,  
the floor. He has to get up and walk. He is  
finds it. And when the smoke and dust of the  
explosion clears away, poor John is seen stretched  
the floor. He has to get up and walk. He is  
Jones was a day of rest by the boss, and he

## Edison. 1

**Slide Show.**—Showing side show tent of a traveling circus.—The Fat Lady—Midnet Woman—Glantes—Sneese—Twins—The Snake Charmer—Zairi—The Bearded Lady—All are in love with the skeleton man, he being the only male member of this freak aggregation. Consequently the course of true love never runs smooth as it might with the other dear charmers away, but each fair creature tries to persuade him with her particular freakish charm to win his heart.

Breaking the Bonds of Love.—At last, unable to hold so much love in such a slender body, he decides to break away from it all—Out under the tent he goes and off through the woods—His female charmers are not so easily shaken off, and chase after him.

Over the hills and far away.—The skeleton chases down a village street and to the hills—Over the cliffs he climbs, aloft—By his own strength he leaps through the iron gates of a private park—He helps his fellows climb over the fence—Down the hill he runs—Over to a Summerhouse, where the living skeleton goes to a Summerhouse to escape by climbing the roof of the Summerhouse—He is quickly spied by the bearded lady, who sends a messenger to the castle—The messenger is caught but he cannot betray the thief—The bearded lady, being no bigger than a match, crawls for safety and away she goes again—Into a woodpile he creeps, and sleeps down the cracks on the other side.

XII Finish.—At last, unable to evade the fleet-footed bearded lady, he becomes desperate and makes one grand record leap, and is seen by the king and queen—His sorrows, while his numerous admirers on the banks weep and wail at the finish of poor

## (Edition: 1)

**Painting to Sign.**—Two painters at work on fence sign—The assistant goes for refreshments for the lunch—He proves to be too slow for the boss painter, who scolds him for his laziness and refuses to give him any beer—The assistant does not get evened—When the boss is not looking, he mixes some punch with the beer—The painter takes a long drink and the boss discovers the effects—He discovers the trick and boots the assistant—in his agony, he finally falls asleep. **The Painter's Dream.**—The brushes get busy by themselves and do the work of the sleeping painter—The assistant awakes and finds the work done—He is unaided in his efforts to get the sign—The boss painter pointed it is laughingly recaptured.

—Slowly she comes to life—The assistant makes love to her—The painter is jealous and drives him away—For revenge, the assistant paints black stripes all over the new sign—The boss grabs a bucket of white paint and endeavors to obliterate the black stripes

[illegible]

The Great Northern Film Co. issue this week:  
**THE WILL**, a dramatic story showing how an unfaithful guardian steals the will and property of his dead friend and tries to marry his ward, but who is discovered and meets his just reward in a tragic manner. 375 feet.

**MR. DRAWEE**, a comic film showing feats of juggling. 410 feet.

**FIRE! FIRE!**—A young girl is seen lying in bed as her loving parents kiss her and retire for the night. She picks up a book to read a few

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climbs the rock steps toward his sweetheart's cabin. Martin approaches and covers him with his gun; ordering him to throw up his hands and say his prayers. Young Clayton, though facing sure death, tells Martin he is a coward to shoot an unarmed man. Martin's better nature gets the upper hand of his jealousy; he lays aside his gun and knife, declaring they are now equal. It is two hundred feet to the rocks below, and may the best man win. After a fierce struggle, his superior strength gives him the advantage and Clayton is knocked down, falling ineffectually at his rival's feet. Martin calls to mind the dynamite bomb he has stolen and decides it will be better to destroy the man himself than his property. He lights the fuse and lays the dynamite stick by his enemy. But the girl might rescue him or be harmed to death with him. His wife: the rope! It is an easy matter with his deadly aim to remove that possibility. The bridge falls, the bomb is fusing, and Martin quickly departs, satisfied that the dynamite will remove all trace of the crime

he intends to commit. The report of his rifle brings Besse to the door; she takes in the situation at a glance, starts to let down the bridge to be her lover's assistance—it is gone; just too late to be there. Must she see him die? No; the rope to grasp it! Swinging across the ledge, the helpless man, and throw the hissing stick of dynamite into the ravine far below. Just in the nick of time, this thrilling rescue is accomplished by the brave girl, and, with her sweetheart's momentary head pillowed in her arms and as a first smoke rises from the chasm below, we leave her to that future that is always kind to brave and true hearts.

**BILL, THE BILL POSTER, AND PETE, THE PAPER HANGER** (Vignette).—"Bill, the Bill Poster," is just finishing hanging a 20-sheet of the "American Vignette." His friend, Pete, the Paper Hanger, comes along, converses with his friend and the two men, each with their paper bag and pail of paste, start for a nearby saloon. They enter, have five or six drinks together, and come out in a rather unsteady condition. After bidding each other an affectionate farewell, they go off in opposite directions. The paper hanger's bag goes off with the bill poster and vice versa.

We follow the paper hanger to the house where he is engaged to do some work. He ascends the steps and with much difficulty gets up stairs. A table is prepared for him and he goes to work pasting three-sheets, on subjects, etc., on the wall. He finishes the room; has it covered with paper of melodramatic and beauty shows. The servant enters and tells her story. They all enter: the man with rage, his wife on the verge of fainting. The woman is just helping himself to a drink from a bottle on the sideboard, whereupon the boss kicks him down the stairs, throws the show paper after him and dumps the pail of paste on his head.

The bill poster during this time has been just as busy as his companion. We find him mounded on a step ladder trying to paste wall paper on a fence where theatrical paper should be displayed. He gets all tangled up in his feet and walls to watch his efforts. The manager of the theater and one of his assistants happen along and demonstrate with Bill. He pastes a strip of paper on his employer's back and is promptly kicked into the street. He scrambles to his feet and walks off. Down the street he meets the paper hanger. Both embrace each other. They spy a policeman leaning against a lamp post and dash and paste a date reading "Friday, the 13th" on his coat. The cop wakes up, clubs him, and unmercifully drags them off. Length, 465 feet.

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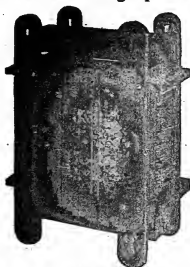
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